

# EXCEL SAGA™

06



story and art by RIKDO KOSHI

# EXEL SAGA volume 6 by Rikdo Koshi



This volume has appeared new "Moe-Moe" loliloli girl character : **Hiyoko**. she is pretty pretty



pretty girl! And **Ms. Roppongi** has a funny episode on herself.

**Go book-store now!**

**Hiyoko** is missing, but she is so pretty. She is "BOKEBOKE", but she is so pretty.

**Excel** and **Hyatt** meet **Hiyoko** by there apartment house a morning. **Hyatt**

dies as usual. **Excel** makes terrible accidents as usual. It goes without saying that **Hiyoko** is so pretty.

You must see by your own eyes. **GO book-store now!!**



## NOW IN STORE!

495.00 jp-yen (without tax)



**Attention!**

This website does not exist. "Exal Sago," indeed. Please do not look for it. Volume 6, however, does exist. This is it. No, don't. Eek, no, don't look! Don't! No, please—my Daddy's coming home soon.

# EXCELERA 06

STORY AND ART BY  
RIKDO KOSHI

# EXCEL SAGA

# 06

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- (EXCEL SAGA BONUS SECTION)

## STORY AND ART BY RIKDO KOSHI

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(Ha-dan)  
HYATT,  
HOW  
YOU  
DOIN'  
OVER  
THERE?"

OH,  
*BOY*,  
WHAT  
A  
DAY.



GREAT!  
WHO  
COULD  
ASK  
FOR  
MORE?

SENIOR,  
I FIND  
THAT  
I AM NOW  
ABLE TO  
STAND  
UPRIGHT.



LET'S  
GET  
IN  
UNIFORM,  
AND--

KAY THEN,  
HA-CHAN.  
WE ARE  
NOW  
ENTERING  
*"APOLOGY  
MODE."*



Its goal:  
World...  
Domination!

ACROSS - the  
Organization for  
the Promotion of  
the [Supreme  
Ideological]  
Ideal [on  
Earth]. Led  
by supreme  
commander Il  
Palazzo, it is  
a secret  
organization.

## MISSION 1 MIRRORS AND EYES



PRESENT  
MEMBERSHIP:  
(HUMANS) 3,  
(PUPPIES) 1.

AS A  
PILOT  
PROJECT,  
IT  
SEEKS  
TO  
CONQUER  
FIRST  
THIS  
SINGLE  
CITY.





I DON'T  
KNOW  
WHAT'S  
GOING  
ON,  
BUT...

...YOU  
JUST STAY  
PUT 'TIL I  
FIND OUT,  
HA-CHAN.

**SIT!  
RIGHT  
THERE!**

YES...

**CALM  
DOWN,  
HA-  
CHAN!!!**



**THE  
LAST  
THING I  
NEED IS  
ANOTHER  
EMERGENCY!**

BUT...  
SHOULD  
I JUST  
WAIT  
HERE?

...PROBAB-  
LY JUST  
MADE A  
LITTLE  
MISTAKE...

I'LL  
JUST  
GO FIND  
ANOTHER  
ENTRANCE...

YES,  
MA'AM.



UM...  
SENIOR,  
I...

**NOW,  
I'LL BE  
RIGHT  
BACK!**





YOU UP THERE! THE ETERNAL SKY!  
YEAH, YOU!  
THIS IS NO TIME TO BE ALL FINE AND MELLOW!  
WE'RE IN A VERY SERIOUS SITUATION!





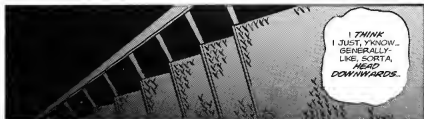
HOLD ON,  
HOW DO I  
USUALLY  
FIND HQ?

COULDA  
SWORN...



D'OH!

WRONG  
SHAFT!



I THINK  
I JUST, Y'KNOW...  
GENERALLY-  
LIKE, SORTA,  
HEAD  
DOWNWARDS...

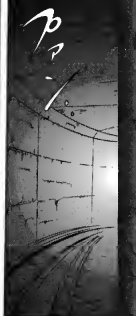
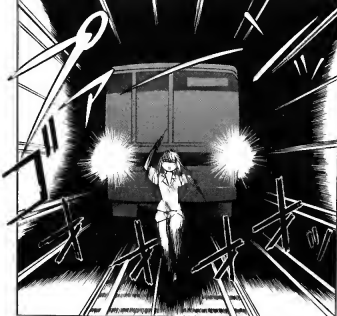


WHAT'S  
THAT?

HMMM...  
DARK,  
WINDING  
TUNNEL--  
LOOKS  
PROMISING



OW!



THE  
SUBWAY.

AH.



I KNOW!  
GO UP  
THE CHUTE  
I ALWAYS FALL  
DOWN! IT'S  
WORKED  
BEFORE!



OKAY,  
ANOTHER  
ROUTE.

WOW, SO  
THAT'S  
HOW THE  
FLY FEELS  
WHEN HE  
SEES  
YOUR  
WIND-  
SCREEN.





A.) FAILED TO CARRY OUT OUR MISSION,  
B.) SPENT ENTIRE DAY RUNNING AROUND,  
C.) NO POSSIBILITY WHATSOEVER OF COVERING GLUTEALS

HA... HA...  
HEH...  
EH...

HMW...



YOUR THOUGHTS, EXCEL.

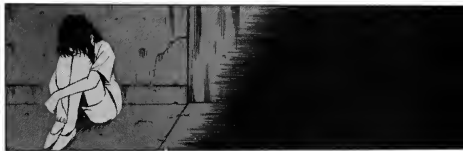


GUNG-HO  
SPIRIT AND  
POSITIVE  
THINKING...  
THAT'S  
THE TICKET!  
RIGHT,  
LORD IL  
PALAZZO?!

NO!  
HUNGER AND  
FATIGUE ARE WHAT  
DRIVES MY NEGATIVE  
OUTLOOK, AND  
TRANSLATION-  
ENGINE  
SYNTAX!



JUST  
GOTTA  
KEEP  
MOVING...





LORD  
IL  
PALAZZO.



MY...







It's your  
job, after all,  
to earn those  
salaries,  
boys!

Ooh!  
My things  
cost enough  
to buy a  
human life—  
so don't  
break them!

Go!  
Go,  
worker  
bees!

Hey!  
That  
scalding  
water was  
really  
mean!

WHATCHA  
COME  
HERE FOR,  
YOU  
BRATTY  
LITTLE  
HUMANOID!?



YOU GOT  
SOME GUTS,  
BOTHERIN'  
WORKING  
MEN ON THE  
WEEKEND! *MEN*,  
YOU UNDERSTAND!  
*REAL* HUMANS,  
WITH *REAL*  
GUTS, FULLA  
METHANE! THAT'S  
SOMETHING  
YOU'LL NEVER  
UNDERSTA--



Guess what?  
I'm going  
to be living here  
from today!



**Gag!**  
**Vomit!**  
**Choke!**

Iwat-chill  
Wata-peel  
Would you be  
mine?  
Could you be  
mine? Won't  
you be my  
neighbor?



...But if it's  
such trouble for ye,  
why move in  
HERE, but?

Yup! They said  
it would need  
about a week  
to finish!

"Electrical  
work"?

"Th' human  
world" ...?

D'ye come from th'  
mecha-dimension  
then?

My master  
said I should  
"get accustomed  
to the human  
world."

so here  
I am!



Erm, what IS  
aall th' noise then,  
Ropponmatsu II?

Electrical  
work!



But, gosh, look  
what a **DUMPY HOLE**  
you guys all live in!  
It's amazing!



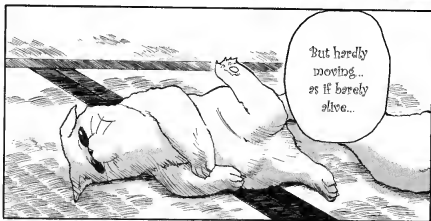


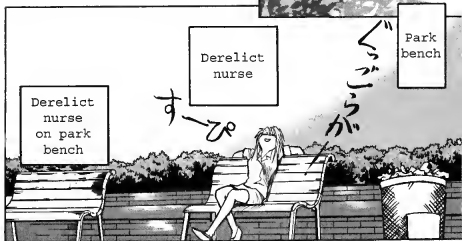
Mighty  
convenient  
feature  
I hev in  
all this noise.

So  
maybe it lives  
in the wells...?  
I'm getting a  
reading of a  
small animal  
on my radar.  
Furry. I think.

Hey, does  
someone  
here have  
a pet?

I diven't  
think so.  
Aanly it  
gans against  
th' buildin'  
rules, y'see.





Derelict  
nurse  
on park  
bench

Derelict  
nurse

Park  
bench

すーぽ

ぐうぐう  
が



フ  
ッ  
!!



OH...  
HA-CHAN,  
I WAS  
HAVING  
THIS  
WEIRD  
DREAM...

I WAS  
PASSED OUT  
IN PUBLIC...  
AND THE  
MASSES WERE  
LOOKING AT  
ME ALL  
FUNNY...

YES...  
THAT JUST  
ABOUT  
DESCRIBES  
IT...



HUH...?



SENIOR  
?

PLEASE  
WAKE  
UP,  
SENIOR.

お  
く  
:



SHALL WE GO?

UM, SENIOR EXCEL?



HA...

HA.

HAIL...

HAIL  
IL  
PALAZ-  
ZOO-  
OOOHH-  
HHH!!

EXCEL...

FOR A WHILE THERE  
I REALLY HAD TO  
WONDER HOW THIS  
WAS GOING TO  
TURN OUT BUT I  
SEEM TO HAVE  
IMAGINED THE  
WHOLE THING SO  
I'M GREATLY  
RELIEVED!





END MISSION 1

HA!  
HA!  
HA!



THE  
CUSTOMERS  
HATED IT.

AW,  
HELL...  
SO  
DO I.

HEH!  
HEH!  
HEH!  
HEH!

WELL,  
AS LONG AS  
WE'RE HAVING  
'A CHANGE  
OF MOOD,'  
I THOUGHT I'D  
-- Y'KNOW --  
TRY AND GO  
THE WHOLE  
HOG.

I'M  
SORRY,  
SENIOR,  
BUT...

SENIOR...?

\*voice actor: Y'all know who.



## MISSION 2 FRIEND OF THE HERBIVORES





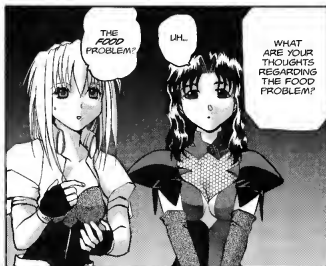
HAHAHAH!!  
IL PALAZZO!!

YOUR  
WORDS OF PRAISE  
THE OTHER DAY  
IN THE FACE OF OUR  
FOUL-UP BEYOND ALL  
RECOGNITION HAS  
MADE ME TAKE  
(AFTER THE MANNER  
OF MY LORD'S PRIOR  
METAPHOR)  
RENEWED AIM  
TOWARDS PEAK  
CONDITION THROUGH  
SKIES THAT  
(NOW, AT LEAST,  
APPROPRIATED!)  
SPARKLE WITH NEW  
BRIGHTNESS!

FURTHER-  
MORE,  
OUR SECRET  
HQ'S MAKEOVER  
HAS INSPIRED  
ME TO TAKE  
THIS "CHANGE  
OF MOOD"  
UPON  
MYSELF!









REVERSING  
THAT  
OBSERVATION,  
NOT ONE  
POLITICAL  
SYSTEM  
HAS EVER  
ENTIRELY  
DEFEATED  
HUNGER.

THROUGHOUT  
HISTORY,  
THE MASSES  
HAVE CLOSED  
THEIR EYES TO  
VIRTUALLY EVERY  
AFFRONT...  
SO LONG  
AS THEY DID  
NOT STARVE.

MM.

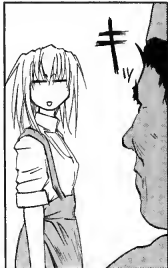
WE  
FEAR  
IT NOT,  
FOR  
WE HAVE  
EMER-  
GENCY  
RATIONS.

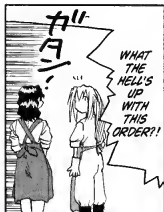
TO  
RULE  
HUMANITY,  
THEN,  
THIS IS  
AN ISSUE  
THAT  
MUST  
PERFORCE  
BE  
ADDRESSED

INDIVIDUAL  
DREAMERS  
ARISE WITHIN  
SOCIETY;  
YET THE  
MASSES  
THEMSELVES  
ARE  
REALISTS,  
AND SO  
REMAIN.















Ropponmatsu  
says come to my  
Welcome party.  
time: noon  
place:

THAT  
WIND-UP  
WHELP!  
THAT  
JUNIOR  
JUNKER!



WELL,  
I DUNNO  
IT'S NOT  
LIKE  
THESE  
ARE  
TOUGH  
ONES.

But do  
ye not  
think it's  
amazin'  
that a  
multi-purpose  
manipulator can  
write kanji?

SUMI-  
YOSHI!!  
WHAT  
IS YOUR  
FRICKIN'  
PROBLEM,  
HELPING  
OUT THAT  
ROBOT?!

ON A  
WELCOME  
PARTY  
FOR A  
SNOT-  
NOSED  
SCRAP-  
HEAP!

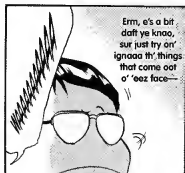
I MEAN,  
MY  
LASER  
PRINTER  
CAN DO  
BETTER  
THAN  
THIS.

LOOK  
AT  
THIS  
NOTE.

WASTIN'  
OUR  
SHORT  
LIVES  
AND  
LIMITED  
ORGANIC  
RESOURCES







Erm, e's a bit  
daft ye knao,  
sur just try on'  
ignaa th' things  
that come oot  
o' 'eez face—



SHE  
TOOK  
THAT  
BAD!

JERK!

UH--



Oops!  
I was-ed  
too  
hard!



I've gotta  
ask my Master  
to borrow the  
maximum  
outflow!

Gee—  
the gets  
control  
is stuck!

—THAT  
FUNCTION'S  
IN  
REALLY  
BAD  
TASTE.

Y'KNOW,  
WHEN  
YOU  
THINK  
ABOUT  
IT—

averting  
eyes

SCALE OF FURY:

99

...CHICKEN  
CUTLET,  
CHICKEN  
TEMPURA...

WE  
HAVE  
GARLIC  
CHICKEN,  
CHICKEN  
YAKITORI...

UH...

UM...  
TODAY...  
WE'RE  
HAVING A  
"CHICKEN  
FAIR"...

...WHAT  
KIND  
OF  
CHICKEN  
WOULD  
YOU  
LIKE?

I KNEW  
I PICKED  
TH RIGHT  
ONE FR  
THAT  
JOB!

GOOD  
GIRL!  
THAT'S  
HOW YA  
PLAY  
'EM!

HAW  
HAW!

YEAH,  
WHAT  
IS IT,  
HA-  
CHAN?

SENIOR  
...?

OH,  
DEAR.

THANKS,  
HA-CHAN!  
LEAVE  
IT TO  
ME!

I HAVE  
NOTED THAT  
THERE IS A  
**ROACH**  
IN THE  
KITCHEN.  
WHAT SHALL  
WE DO?



STRAIGHT  
TO NIRVANA,  
MY SIX-  
LEGGED  
FRIEND!

**POW!**

HERE'S  
NOW WE  
DO IT  
DOWN  
SOUTH!

STEP  
ASIDE,  
FARDNER.

OH,  
SENIOR!  
THE  
ROACH  
HAS  
TAKEN  
TO THE  
AIR.  
LOOK,  
HE'S  
FLYING!



HEY, BOSS!  
"OPERATION:  
SMASH  
COCKROACH  
TO GOODEY  
MESS," A  
RESONDING  
SUCCESS!



[pul]



YA  
CALL IT  
"TARO-  
SAN,"  
YA  
MORON!

HUH?  
  
WHAT  
AM I  
SUP-  
POSED  
TO  
CALL  
IT?

WHAT  
KIND OF A  
FOOL SHOUTS  
"COCKROACH"  
AT TH' TOP  
OF THEIR  
LUNGS IN A  
RESTAURANT?!



OOH,  
LOOKY THERE,  
THOSE LITTLE  
DEVILS ARE  
FULLA STORED  
FAT, Y'KNOW,  
BUT WITH  
RUBBER GLOVES,  
I DONT  
EVEN HAVE  
TO WASH  
MY HANDS  
AFTERWARDS!



"TA-  
TARO-  
SAN  
HAS...  
ARRIVED."

THAT'S RIGHT!  
WHEN YA SEE A  
COCKROACH Y' SAY,  
"TARO-SAN  
HAS ARRIVED!"  
SAY IT!

AH!  
SPEAK  
IN  
CODE!



TARO-SAN!  
TARO-SAN!  
TARO-SAN!  
THEY'RE  
ALL  
TARO-SAN,  
GEDDIT?!

RATS?  
MILLI-  
PEDES?  
HOOK-  
WORMS?



JHA-  
CHAN?

YES-  
SIR!

GOOD!  
WE'LL MAKE  
A FOOD  
SERVICE  
PROFESSIONAL  
OUTTA  
YA YET!



"TARO-SAN  
IS  
LEAVING."

AND AFTER YA  
STOMP IT, Y'SAY,  
"TARO-SAN  
IS LEAVING!"  
GO ON!



THEY  
ALL  
RAN  
AWAY,  
SIR!

WHY  
AIN'T  
DERE  
A SINGLE  
CUSTOMER  
IN D'  
PLACE?

HEY,  
DON'T  
JUST SIT  
THERE,  
BUBBLIN'  
BLOOD...

DID  
SHE SEE  
SOMETHING  
EXTRA-  
STIMULATING?

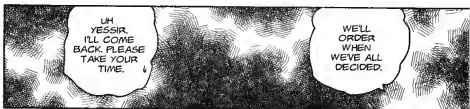
THAT'S WEIRD.  
SHE'S GONE  
INTO HYPOVOLEMIC  
SHOCK AGAIN.  
I THOUGHT SHE WAS  
OKAY WITH BUGS.

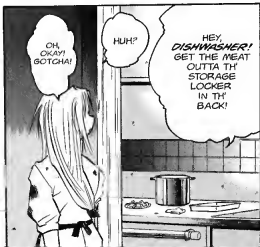
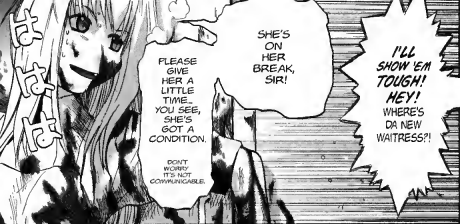




WELL, HOW ABOUT *THIS* PLACE?



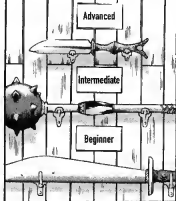








...IS THIS A JOKE?



NOW, YOU JUST CALM DOWN THERE, FELLA-- NOBODY'S WAVIN' A FLAG AT YOU OR ANYTH--



SEE, I'M JUST COVERED IN *BLOOD*! THIS IS WHAT HAPPENS TO HEMOGLOBIN WHEN IT GETS OXYGENATED!



BAREBACK  
WITH NO  
RIGGIN'!

YEEEEHAW!

I MEAN,  
STOP!  
CALM  
DOWN!



WHOA!  
FIRE  
IN THE  
HOLE!  
EASY,  
BOY,  
EASY!

!?



ANNNND...  
RIGHT  
THROUGH  
THE RAY  
WINDOW!

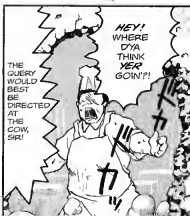


YEAH, BUT  
YOU KNOW,  
THEY GOTTA  
BUTCHER IT  
FIRST.

RIGHT,  
IWATA.

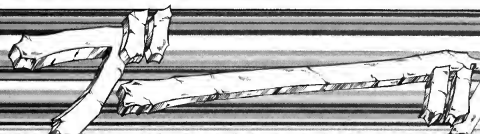
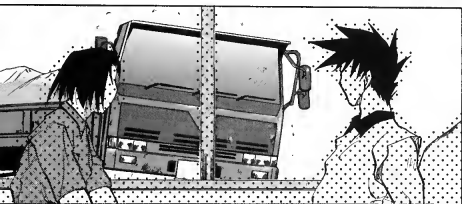
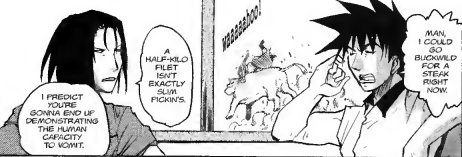
TAKING  
'EM  
LONG  
ENOUGH.

giggle



THE  
QUERY  
WOULD  
BEST  
BE  
DIRECTED  
AT  
THE  
COW,  
SIR!

HEY!  
WHERE  
D'YA  
THINK  
YER  
GOIN'?





I'm afraid I jerked  
him away a little hard,  
and his throat has  
come loose from  
his chuck!



Don't mess  
with the bull,  
young man--  
you'll get  
the horns!  
Right, big  
sister?

Sometimes  
my devil's  
luck is  
downright  
scary.







HMM...  
FROM TWO  
BLOCKS AWAY,  
IT APPEARS  
TO BE A  
GOOD THING  
WE WERE  
LATE.

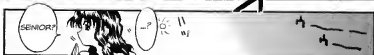
THAT WAS  
ROPPONMATSU II.  
SHE JUST CALLED  
TO LET US KNOW  
HER PARTY ENDED  
EARLY, "BUT IT  
WAS SUPER FUN,  
HEE HEE HEE."



(SOB)  
I'M  
GONNA  
THROW  
MYSELF  
ON TH' FUNERAL  
B-B-Q!

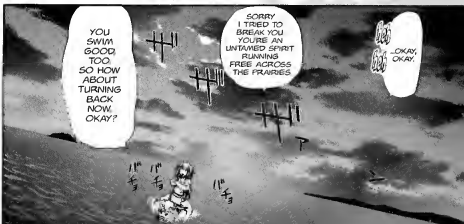
NO!  
BOSS!  
DON'T!

MY  
PLACE!



SENIOR?

!!!



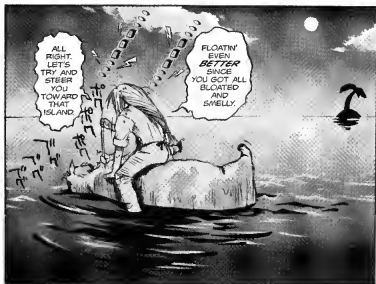
YOU  
SWIM  
GOOD,  
TOO.  
SO HOW  
ABOUT  
TURNING  
BACK  
NOW.  
OKAY?

SORRY  
I TRIED TO  
BREAK YOU  
YOU'RE AN  
UNTAMED SPIRIT  
RUNNING  
FREE ACROSS  
THE PRAIRIES

OKAY,  
OKAY.

END MISSION 2

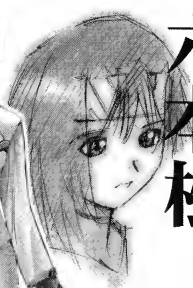
# EXCEL'S AGA



— ONE CORE

# 六本松

一式  
FIRST



## ROPONMATSU TYPE I:

- Emphasis on containing an all-in-one versatility resulted in a unit weighing several hundred kilograms, necessitating a delicate balance mechanism.
- The immense processing power required for sensor control and combat functions furthermore limited the amount available for social interaction, with the result having been that the unit's analog communication tended to be indifferent.

# ROPPONMATSU

TWO UNITS —

二式  
SECOND

## ROPPONMATSU TYPE II:

- Advanced unit with majority of Type-I capabilities retained within the human disguise, while a new add-on system for optional features allows lighter basic weight, longer continuous operation and a wider range of full armor conversions.
- A nifty but useless work of art by Dr. Shiouji.



I'M TELLIN'  
YOU, MAN,  
SHE DON'T  
CARE *WHAT*  
YOU EAT IN  
FRONT  
OF HER--  
EVEN IF  
IT'S THE  
INVITATION.

God,  
he  
really  
hates  
her.

Let's do it  
again with  
Chinese  
food! Or,  
ooh, ooh,  
Italian!

I got a  
rebo  
chuck--  
or a flame  
chuck,  
tee-hee!

ヤ  
ル  
ル  
ル

ク  
ッ  
シ  
ヤ  
ノ  
ク  
ッ  
シ  
ヤ

Welcome  
Roppongi  
Party

WELCOME



# MISSION 3 THE PARALLEL EVERYDAY



Akihiro Ito-sensei...

...is a kind person.

*I refer to an incident  
during publication...*







HM.  
EXCEL?

SIR!

"YOUR  
THOUGHTS  
REGARDING  
WHAT  
IS  
REFERRED  
TO AS  
"ENERGY."

TELL  
ME...



YESSIR!

--BUT  
RATHER,  
ENERGY  
IN ITS  
MATERIAL  
FORMS.

...um...

I WAS  
SPEAKING  
NOT OF  
METAPHYSICAL  
ISSUES--

AND SHOULD EVER  
HIS THINNEST  
SMILE OF  
SATISFACTION  
BE ADDED,  
IT KICKS THE  
REACTION STRAIGHT  
OVER THE LINE INTO  
CATASTROPHIC  
MELTDOWN!

WE ARE  
POWERED  
BY THE  
WORDS  
OF OUR  
LORD IL  
PALAZZO!



I  
KNEW  
THAT!

I THINK  
HE  
MEANS  
THINGS  
THAT HAVE  
SHAPE, SENIOR.

SIR!



HOW ABOUT...  
ELECTRICITY...?

UUM...

AGAIN  
YOU  
ARE  
OFF  
THE  
MARK.

YESTERDAY'S  
DINNER  
IS MY  
ENERGY  
TODAAAAAY...



SLIMY  
JOLTS  
OF  
COILED  
ELECTRIC  
THUNDER!

SOME-  
THING'S  
DOWN  
HERE!  
BEEEN A  
WHILE!

ENERGY,  
IT WOULD  
SEEM, IS  
OBTAINED  
MAINLY  
THROUGH  
FORMS OF  
COMBUSTION.

WHAT  
COULD  
IT  
BE?

INDEED,  
SINCE  
ANCIENT  
TIMES,  
HUMANS  
HAVE BEEN  
BURNING  
VIRTUALLY  
EVERYTHING  
THEY CAN.



HOWEVER,  
IT IS  
NO MORE  
THAN A  
METHOD  
OF DIS-  
TRIBUTING  
AND  
STORING  
ITS  
SUPPLY.

...HM.  
ELECTRICITY  
IS INDEED A  
FORM OF  
ENERGY  
IN THE  
LOWER  
WORLD.

SOME-  
THING  
JUST  
ZAPPED  
ME!



...BUT WE NOW  
OBSERVE AN  
APPARENT  
TRANSITION  
TO A SLIGHTLY  
MORE EFFICIENT  
SYSTEM.

ON ANY  
WINTER  
MORNING,  
IT'S ONLY  
THE FEEBLE  
HEAT FROM THE  
KEROSENE STOVE  
THAT ENABLES MY  
FROSTY MUSCLES  
TO RESUME CON-  
TRACTIONS!

YES-  
SIR!

UNTIL  
RECENTLY,  
FOSSIL  
FUELS  
SERVED  
AS THIS  
ACTIVITY'S  
PRIMARY  
SOURCE...

YET THE  
THINGS BURNED  
DOES NOT MATTER.  
IT MERELY MEANS  
THEY HAVE  
CHANGED TACK,  
THAT WHAT THEY  
HAD BURNED  
PREVIOUSLY  
IS TO BE  
FOUND NO  
LONGER.

AND  
MORE;  
IT IS  
LAUGH-  
ABLE.

"NUCLEAR  
POWER"...  
I BELIEVE  
THAT  
IS THE  
TECHNICAL  
TERM...

WHY  
WAS  
THAT,  
SENIOR  
...?

I ONCE USED  
THAT SHORT  
FORM AND  
SUDDENLY  
FOUND  
MYSELF IN  
EXTREME  
DANGER!

AH!  
YES!  
NUKES!

HAVEN'T  
THERE  
ACTUALLY  
BEEN ALL  
KINDS OF  
ACCIDENTS\*  
INDICATING  
IT REALLY  
ISN'T SAFE?

UM,  
YOU  
SAID IT  
DOESN'T  
MATTER,  
LORD  
BUT...

IT WOULD  
APPEAR THAT  
HUMANS HAVE  
TROUBLE FACING  
A MORE  
SIMPLE FACT --  
THEY ARE  
INCOMPETENT  
CREATURES, WHO  
HAVE ALREADY  
CONSUMED  
ALL OTHER  
CONVENTIONAL  
FUELS AT HAND.

~~~~~

THEY  
SPEAK OF  
ITS  
RELATIVE  
SAFETY  
AS  
REGARDS  
THE  
THREAT OF  
OZONE  
DEFLE-  
TION  
AND  
GLOBAL  
WARMING...

FOR AFTER  
BEING SO  
ANATHEMATIZED  
FROM AN  
ENVIRONMENTAL  
PERSPECTIVE,  
THIS SAME  
NUCLEAR POWER  
IS NOW BEING  
PROPAGANDIZED  
AS A CLEAN AND  
ECOLOGICAL  
APPROACH.

\*AS SEEN IN THE ANIME - SMILIN' SHINICHIRO

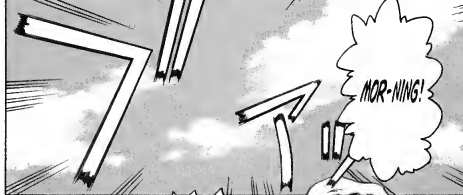
I WOULD  
SAY  
THEY WERE  
"R E L E V A N T"

IF YOU  
INSIST  
THAT  
I PUT A  
WORD  
TO IT...

AS I  
SEE IT,  
THOSE  
WERE  
NEITHER  
"ACCIDENTS"  
NOR  
"MAN-MADE  
DISASTERS."

...HM.

SIR?  
WHAT  
WERE  
THEY,  
THEN?



MOR-NING!



MMMM SENIOR...

WAKE UP, HA-CHAN!  
EVERY SECOND OF POST-DAYBREAK  
SLUMBER WASTES VALUABLE  
PHOTOVOLTAIC ENERGY POTENTIAL!



.....



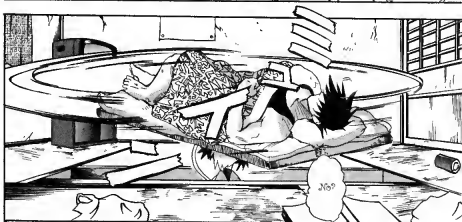
YOU DON'T KNOW THAT SONGS? GUY GOT FIRED BY HIS RECORD COMPANY. WROTE A REACTIONARY SONG.

...SENIOR?

LOOK INTO THIS GORGEOUS AZURE AETHER UNTIL ALL THOUGHTS FLEE AND FLY AWAY! FLY, FLY, FLY, HA-CHAN! FLY, FLY, FLY.











WITH A KEY, OF COURSE... BUT, LOOK, THAT'S NOT THE--

--WAIT A SECOND! WATA! HOW'D YOU GET INTO MY ROOM?!



...THE SAD THING IS, YOUR DREAMS ACTUALLY MAKE MORE SENSE THAN YOUR WAKING LIFE.



I MEAN THE **WHOLE BED** WAS TURNED AROUND! THERE'S SOME KINDA **PORTER-GEIST** HERE!

I FELT MYSELF SPINNING, RIGHT? AND WHEN I WOKE UP, MY HEAD WAS ON THE OPPOSITE **SIDE!** BUT IT TURNED OUT IT WASN'T MY **NECK** THAT TWISTED-- IT WAS THE **BED**, WATANABE!



HUH? HEY, SUMIYOSHI'S GOT A COPY, TOO... WHAT'S THE BIG DEAL?

WHAT?! HOW LONG HAS THIS BEEN GOING ON?!

WHEN DID YOU TAKE THE **FREAKIN' LIBERTY** OF MAKING A COPY OF MY KEY?!



Could ye not hev used ya sensaahz first?

Aye, not directly undah, but.

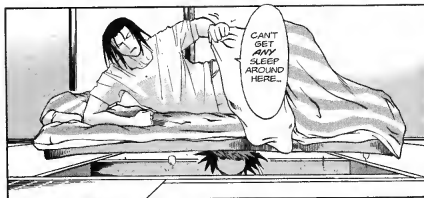


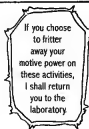
I heard I was under Miss Miskl.



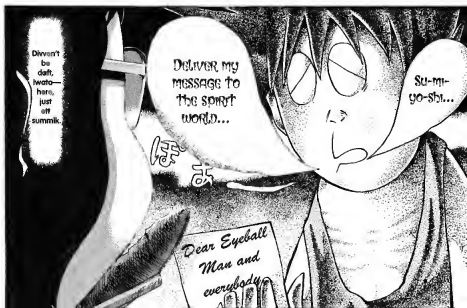
No sense--













カン  
カン

DAMMIT...  
NOW  
I'M WIDE  
AWAKE.



FORK  
OVER  
MY KEY,  
SUMIYOSHI.

Ah.  
Foond  
oot,  
did  
ye.



--HEY!

DON'T  
YOU  
START  
ON  
M--

Alairn,  
then?

MAYBE  
I'LL GO  
SEE A  
MOVIE.



HEY...  
SMELLS  
GOOD

HUH?  
OH...  
GOIN' FOR  
A WALK.

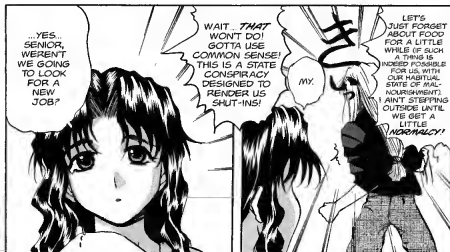
Where  
ye off  
tu?

Ye  
want  
some?

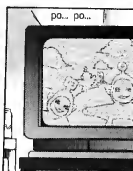
NAH,  
THANKS,  
THOUGH















16...





WELL, I  
MENDED  
THE PART  
THAT WAS  
ALREADY  
UNRAVELED.

DETAILS,  
HYATT.



SIR!  
NOTHING,  
SIR!  
PURELY  
A DOMESTIC  
MATTER, SIR!

..WHAT  
IS THIS  
ABOUT?



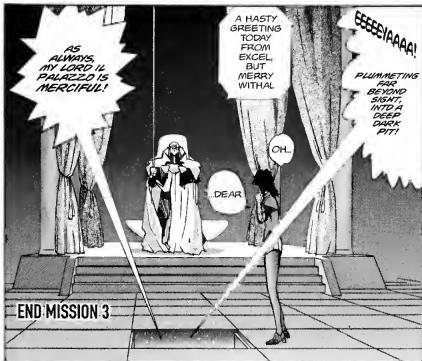
BUT,  
SENIOR,  
I WORKED  
ON THE UNIFORM  
FROM TOP TO  
BOTTOM. IS THERE  
A PROBLEM..?

THINGS  
FALL  
APART,  
AND ANY  
MOMENT  
NOW,  
MERE  
NUDITY  
WILL BE  
LOOSED  
UPON  
THE  
WORLD!



I WANT YOU  
TO KNOW,  
HA-CHAN, THAT  
THERE IS A  
VERY SMALL  
PART OF  
ME IN ACTUAL  
ADMIRATION OF  
THE CHAIN  
DISASTER OF  
STRATEGIC  
RIPS THAT  
HAVE BEGUN  
TO OCCUR.

AND  
THEN, I  
THOUGHT  
I MIGHT  
PERFORM  
PRE-  
EMPTIVE  
RE-  
SEWING ON OTHER  
SEAMS  
THAT I  
ASSESSED TO BE  
AT RISK.



AS  
ALWAYS,  
MY LORD IL  
PALAZZO IS  
MERCIFUL!

A HASTY  
GREETING  
TODAY  
FROM  
EXCEL,  
BUT  
MERRY  
WITHAL

EEEEYAAAA!

PLUMMETING  
FAR  
BEYOND  
SIGHT,  
INTO A  
DEEP  
DARK  
PIT!

OH..

..DEAR

END MISSION 3

# EXCEL 5月6月



# EXCEL五月月





ME, I'M A'  
GONNA BUST  
THROUGH  
THE DOOR  
AND TAKE A  
BREATH  
OF THAT  
FRESH  
AIR OUT-  
SIDE!

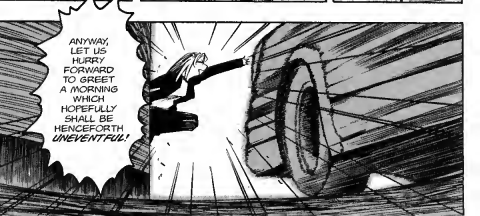
BAD  
BOYS,  
BAD BOYS--  
WHAT YOU  
GONNA  
DO?!



RESUSCITATING  
HER THIS  
TIME TOOK  
SOME DOING,  
I CAN TELL  
YOU.



WELL,  
I MEAN, COMPARED  
TO THE AIR *INSIDE*--  
INSIDE OUR  
APARTMENT,  
WHERE I AWOKE TO  
FIND HA-CHAN  
LOOKING NOT ONLY  
DEAD BUT  
CONSIDERABLE  
MORE THAN  
THAT.



ANYWAY,  
LET US  
HURRY  
FORWARD  
TO GREET  
A MORNING  
WHICH  
HOPEFULLY  
SHALL BE  
HENCEFORTH  
*UNEVENTFUL!*



**MISSION 4**  
**THE RESISTANCE VALUE**  
**OF A GAZE**







I MEAN, C'MON,  
HA-CHAN, IN  
TERMS OF  
AUTOMOBILE  
AVOIDANCE,  
I'D SAY MY  
TECHNIQUE MUST  
APPROACH THE  
TOP RANKING  
**WORLDWIDE,**  
SECOND  
ONLY TO--

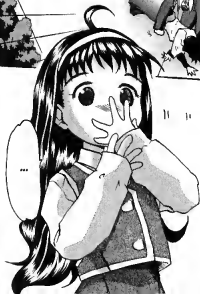


**HA-CHAN!**  
ARE YOU  
ALL  
RIGHT?!

...BUT NOW  
IS NO TIME  
TO WALLOW  
IN A PETTY  
SENSE OF  
**SUPERIORITY!!**



HAW! KNOCKED  
DOWN BY A MERE  
**CHILD**, HA-CHAN! SEE,  
IF YOU STUDIED YOUR  
SENIOR'S MOVES HERE,  
YOU WOULDN'T  
HAVE JUST  
BEEN SMASHED  
LENGTHWISE  
TO THE...



**ARGH!**  
FLAT AS A  
ROADKILL CROW!  
AND AFTER I  
WENT TO ALL THE  
TROUBLE OF  
REVIVING  
YOU!



UH-HUH-HUH



HOW MANY  
(HUFF)  
TIMES  
(HUFF)  
MUST I  
(HUFF)

TELL YOU NOT  
IN FRONT OF  
STRANGERS!

LOOK AT  
YOU, HA-CHAN!  
STOPPIN' YOUR  
HEART AGAIN  
WITH THAT  
SAME AIRY  
NONCHALANCE!



I DUNNO!

'CAUSE I AIN'T  
JUST DONE  
NOTHIN' SEE!

OH,  
SENIOR...  
WHY IS THE  
LITTLE GIRL  
APPLAUDING?



Hey, lady!  
Hey, hey,  
laaaadyyyy!  
Nice lady!

YOU'RE GONNA FORGET  
EVERYTHING YOU JUST SAW.  
**WE NEVER WERE HERE,**  
AND **THIS NEVER DID HAPPEN.**

**THREE**  
RIGHT,  
LITTLE  
MISS  
MEMBER  
OF THE  
MASSES.



HIYOKO  
IS  
**NOT**  
LOST!



GREAT--  
SHE'S  
LOST.



Where  
is this?

WHAT  
KIN'  
I DO  
FOR  
YA,  
KIDDO?



UM,  
WHERE'S  
YOUR  
HOUSE,  
LITTLE  
GIRL?

Hiyoko's  
lost, so  
she  
doesn't  
know.



REALLY,  
SENIOR?

HA-  
CHAN.  
I THINK YOU  
TWO ARE  
GONNA  
GET ALONG  
JUST  
FINE.

Yes!  
Hiyoko  
is lost!

Uh-  
ohhhhh--!



Um, Hiyoko  
was picking  
flowers...  
and then  
she wasn't  
there  
anymore.



THE LOST  
CHILD IS  
DEVELOPING  
AN  
ATTITUDE.

BUT...  
BUT HOW  
COULD YOU  
WANDER AWAY  
SO FAR THIS  
EARLY IN THE  
MORNING?

They're  
coming  
to get  
Hiyoko!

HEY--  
IT'S THAT  
HEINOUS  
VEHICLE!



Hiyoko  
thinks  
they're  
the ones  
who are  
looking  
for  
her!

TO  
PICK  
UP A  
CHILD?!

WHAT,  
THE  
MID-RANGE  
LUXURY  
SEAGAN? THE  
ONE WITH  
THE BLACK  
FILM ON  
ALL THE  
WINDOWS,  
THE CHEAP  
KIND THAT  
STARTS  
PEELING  
AFTER  
A MONTH?

I MAY HAVE  
PRECIOUS  
SMALL RESPECT  
FOR LUMPEN  
MORALITY, BUT  
I AIN'T ABOUT  
TO STAND ASIDE  
WHILE YOU PUT  
THE SNATCH  
ON A *GRADE-  
SCHOOLER!*

BITE  
MY  
VAN-  
GUARD  
CHUNK,  
PAL!

COME  
BACK  
HERE!



BUT I  
COULD  
HAVE  
MOVED  
BY MY  
OWN  
POWER,  
SENIOR.

YEAH,  
SURE,  
HA-CHAN.  
MAYBE IF I  
FLOPPED  
YOU ONTO A  
GURNEY  
AND GAVE IT  
A GOOD  
KICK  
DOWNHILL.

WHAT AN  
ADVENTURE-FILLED  
LIFE I LEAD, GETTIN'  
TA RUN WID' DA  
SWIFTNESS THROUGH  
TOWN, CHILD UNDER  
ONE ARM,  
CORPSE ON  
THE OTHER.



Okay!

HEY!  
SHORTNIN'  
BREAD!  
TELL ME  
WHAT JUST  
HAPPENED  
TO YOU!



AND  
MEANWHILE,  
WHAT'S THE  
NEARLY-  
ABDUCTED  
DEARIE  
DOING?  
STANDING  
AROUND IN  
A DAZE!



...Hiyoko  
...was  
...kidnapped!

THIS  
WOULD  
BE AN  
EXCELLENT  
TIME FOR  
A DEATHLY  
SILENCE,  
HYATT.

GOOD  
GIRL!

Is  
it...the...  
nice...  
young  
lady...  
is...an...  
evildoer?

YOU  
SAID  
THOSE  
GUYS  
IN THE  
CAR  
WERE  
AFTER  
YOU!

KEEP  
CALLIN'  
ME  
NAMES, I'M  
A-GONNA  
CALL YOU  
NAMES!

WANNA  
BE CALLED  
NAMES?  
HUH? YOU  
WANNA?

So  
the nice  
lady is... a...  
kid-napper...?



conquer  
the  
world  
They're  
the ones  
who always  
want to  
conquer  
the world  
the world  
the world



Hiyoko's  
seen  
evildoers  
in books.

BUT  
"EVIL-  
DOER."  
HMM...

YOUNG  
LADY...  
OKAY,  
BETTER,  
LITTLE  
GIRL.









LITTLE  
GIRL!  
WHO  
THE HELL  
DO YOU  
THINK Y--



BUT  
THIS  
LITTLE  
GIRL  
REPRESENTS  
A GRAVE  
AND  
GATHERING  
DANGER  
WE  
CAN'T  
JUST  
IGNORE!

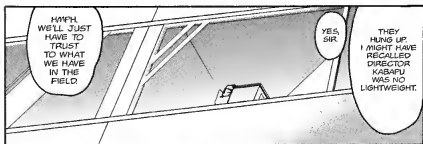
WELL,  
I'M JUST  
LIKE YOU,  
HYATT.  
I TOO  
WANNA  
KNOW  
THE  
FACTS!

SENIOR--  
SHOULD WE  
NOT CEASE  
FLIGHT UNTIL  
WE HAVE  
GATHERED  
ADEQUATE  
INTEL-  
LIGENCE  
ON THIS  
SITUATION?



YES,  
SIR!

I BEG  
YOUR  
FORGIVE-  
NESS,  
CHAIRMAN.





WELL,  
WE'VE  
DEFINITELY  
BEEN  
DOGGED  
INTO A  
MANGER



But you  
said  
you're  
con-  
quering  
the  
world!

AGAIN  
WITH  
THE  
"EVIL-  
DOERS"  
?!



Kid-  
napped  
by  
evil-  
doers!

AND  
JUST HOW  
*DID* YOU  
GET LOST  
ON THE  
WAY TO  
SCHOOL,  
LITTLE  
GIRL?



UM,  
DON'T  
YOU  
HAVE  
SCHOOL,  
MISS?

SOMEHOW  
I FIND  
THEIR  
ENCHANTING  
LURE  
FALLS.

BUT NO  
TIME  
FOR A  
SONG, ALAS,  
LISTEN TO  
ALL THOSE  
SIRENS,  
BECKONING  
US  
FORWARD

Hiyoko  
was  
going!



SENIOR,  
SENIOR

BUT  
THERE'S  
*GOOD*  
CONQUEST,  
AND THEN  
THERE'S *BAD*  
CONQUEST...

WELL,  
SEE,  
HIYOKO-  
CHAN,  
YOU'RE  
KINDA  
YOUNG,  
AND  
YOU  
DON'T  
UNDER-  
STAND.



HEY!  
COUGH UP, KID!  
YOU STILL  
HAVEN'T  
SAID HOW YOU  
KNOW  
ABOUT US!

WHOOPS!  
YOU'RE  
RIGHT,  
HA-CHAN!

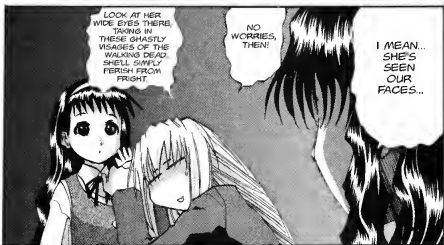
WHAT...  
WHAT  
SHALL  
WE DO,  
SENIOR?



WELL...  
TALKING  
ABOUT OUR  
MISSION  
STATEMENT  
AND SUCH  
THINGS...

--SHOULD  
WHAT?!

ARE  
YOU  
CERTAIN  
YOU  
SHOULD--



LOOK AT HER  
WIDE EYES THERE,  
TAKING IN  
THESE GHASTLY  
VISAGES OF THE  
WALKING DEAD.  
SHE'LL SIMPLY  
PERISH FROM  
FRIGHT.

NO  
WORRIES,  
THEN!

I MEAN...  
SHE'S  
SEEN  
OUR  
FACES...



...TO  
OUR  
SECRET  
HEAD-  
QUARTERS?

S-SENIOR?  
YOU INTEND  
TO TAKE  
HER...

AHEM, LIKE  
YOU SAID,  
HA-CHAN,  
LET'S NOT  
GET TOO  
FAR AHEAD  
OF OURSELVES.  
I VOTE WE TURN  
TO LORD IL  
PALAZZO FOR  
INSTRUCTIONS.



THERE'S  
THE  
RIVER.  
SO  
THAT  
MEANS...

HMM,  
OKAY...

Hiyoko's  
thirsty!

OKAY,  
LET'S JUST  
GET OUR  
BEARINGS...

EITHER  
SHE'S A  
TRAINED  
CAMPFIRE  
GIRL OR  
SHE'S JUST  
A VERY  
IGNORANT  
HUMAN  
BEING.

SENIOR?

...gonna  
get a  
drink!



...WE'RE  
LATE  
AS IT IS,  
SEE, *THIS*  
IS WHY  
KIDS ARE  
SUCH A...

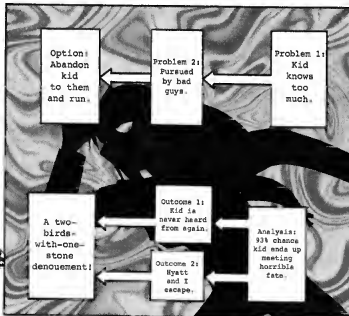
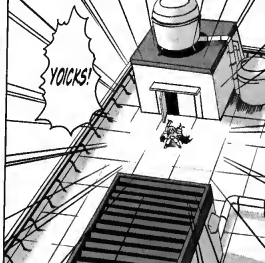
カ  
ロ  
リ  
ニ

PERHAPS  
WE COULD  
GET A GLASS  
OF WATER  
IN THAT  
RESTAURANT?

I HATE  
DOING  
THAT, THEY  
ALWAYS LOOK  
AT YOU LIKE  
YOUR NAME'S  
TARO-SAN,  
BUT...













MR.  
CHAIR-  
MAN!



...THE  
HONOR-  
ABLE  
MR.  
KINSHU  
IWATA!

ANNOUNCING  
THE  
CHAIRMAN  
OF THE  
IWATA  
MEDICAL  
ASSOCIATION...



THANK  
GOOD-  
NESS!

WHAT  
HAPPENED  
MISS  
HIYOKO?

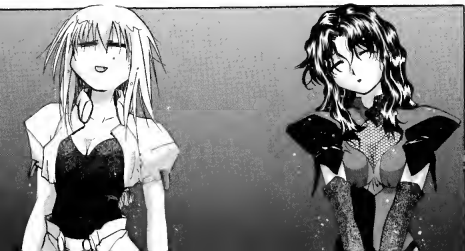


ho  
ho  
ho

Gram'-  
pa!



Oh!





THE TWO OF YOU, LIKE THIS...IT IS QUITE DEFLORABLE.



--HA-CHAN!

YES, SIR WE CAME ACROSS A YOUNG GIRL, TO WHOM OUR PLANS FOR WORLD CONQUEST BECAME KN--

YOUR WRETCHED APPEARANCE, COMBINED WITH YOUR BELATED ARRIVAL, CALLS FOR IMMEDIATE EXPLANATION.



Y-YES, SIR...



I MUST CENSURE YOU **BOTH** ACCORDING TO YOUR PROPER MEASURE OF GUILT.

HYATT?

**DIEZ!**  
NO TRUER WORDS WERE E'ER SPOKEN!



INDEED, DISCIPLINE DEMANDS THAT AN ORGANIZATION MUST DISPENSE BOTH REWARDS AND PUNISHMENTS WITH







END MISSION 4

# EXCEL'S AGE







*This story  
contains a big secret.  
Once you have read it,  
please make absolutely sure you*

*TELL NO ONE.*

  
*Excel*

# MISSION 5

## FRAGMENT OF A BODY









OKAY!  
THUS NOUR-  
ISHED,  
IT'S TIME  
WE  
SALLY FORTH..

YES,  
SENIOR

UNGH.

PAUSE.



OH,  
NO...  
JUST  
THINKING  
WITH MY  
MOUTH  
FULL.

IS  
SOME-  
THING  
THE  
MATTER,  
SENIOR?



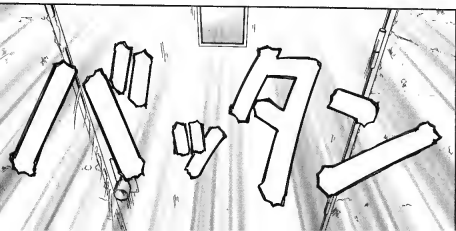
STRUGGLE...  
WITHIN...

MA'AM?

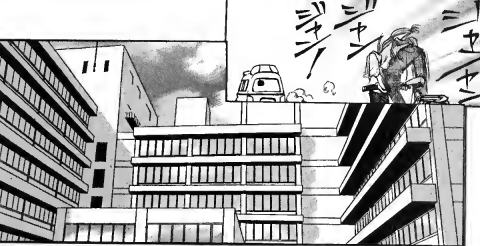


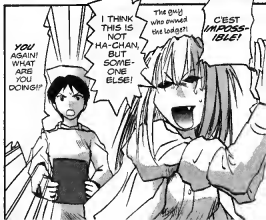
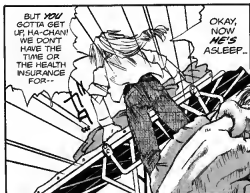
ME.  
TOILET.  
NOW.

"UNGH,"  
SENIOR?















WHEREABOUTS  
OF ONE HUMAN  
AND ONE PUP  
TOTALLY UNKNOWN,  
WITH ALL MEANS  
OF LOCATING  
THEM EXHAUSTED.



--AND  
SO..



THIS  
MEANS OUR  
MOBILE  
STRIKE  
CAPACITY  
HAS BEEN  
REDUCED BY  
SEVENTY  
PERCENT.

HYATT  
AND  
MINCE...  
MISSING,  
YOU SAY.  
I SEE.

I'M ONLY  
80%, SIR?



YES,  
SIR!

EXCEL.

YES,  
SIR.

A  
CRITICAL  
STATE  
OF  
AFFAIRS.



AGENT  
EXCEL,  
I HEREBY  
APPOINT YOU  
DEPUTY  
SUPREME  
COMMANDER/  
INSPECTOR  
GENERAL FOR  
INFORMATION  
AFFAIRS/  
HEAD  
OF THE  
DEPARTMENT  
OF PUBLIC  
RELATIONS/  
COMBATANT!

FROM THIS  
DAY--  
FROM THIS  
HOUR--THE  
DESTINY  
OF ACROSS  
RESTS UPON  
YOUR  
SHOULDERS!



M-MY LORD...

...YOU CAN HAVE CONFIDENCE IN ME!



I'M GOING TO GO OUT RIGHT NOW AND CONQUER THE ENTIRE METROPOLITAN AREA!

GOOD-BYE, SIR!

I, UNWORTHY EXCEL, SHALL CARRY MY DUTY TO THE UTMOST EXTREMES, SHOULD IT MEAN RIPPING FORTH THE EXCEL-REACTOR FROM MY NAKED BREAST!

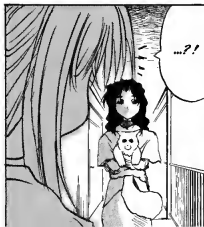
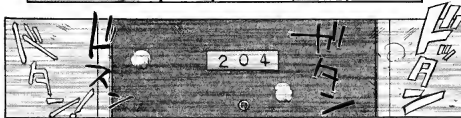
OURS.

THE WORLD SHALL BE...

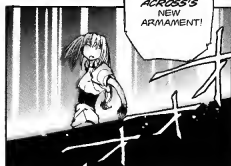
MY LORD!

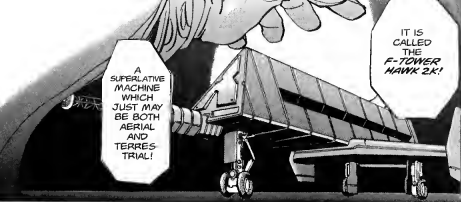


44  
ヤ  
ッ









A  
SUPERLATIVE  
MACHINE  
WHICH  
JUST MAY  
BE BOTH  
AERIAL  
AND  
TERRES-  
TRIAL!

IT IS  
CALLED  
THE  
F-TOWER  
HAWK 2K!



TO REVEAL  
ITS NO  
DOUBT  
TOP-SECRET,  
NEXT-  
GENERATION  
DRIVE  
MECHAN--

YES-  
SUN!

EXCEL..  
OPEN  
ITS  
POWER  
CHAMBER

HM.  
ITS  
POWER..

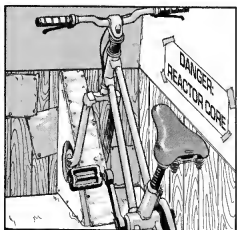


MAG-  
NI-FI-  
CO-  
OH-  
OH!

WITH ITS  
UNRIVALLED POWER,  
THE WAY TO  
WORLD DOMINATION  
WILL NOW BE  
ACCELERATED BY  
SEVERAL TENTHS  
OF A PERCENT,  
AS COMPARED TO  
PREVIOUS MODELS!



MMM..  
WHAT  
HORSE-  
POWER  
WOULD  
YOU SAY  
YOU ARE,  
EXCEL?









HYATT  
HAS BEEN  
REBORN  
IN GUISE  
OF IRON...  
TO STAND  
STRONG FOR  
THE FUTURE  
OF ACROSS!

BE  
NOT  
DIS-  
MAYED!



LORD IL  
PALAZZO!  
DID YOU  
HEAR THE  
DOPPLER  
EFFECT!?  
IT MAKES  
HER SEEM  
UNPLEASANTLY  
DEPENDABLE!



SIR,  
HA-CHAN DOESN'T  
GET ANY BETTER  
EVEN WHEN SHE  
DIES, SO MERELY  
BEING REBORN  
PROBABLY ISN'T LIKELY  
EITHER TO--



SHE'S  
LEAKING  
OIL,  
LORD IL  
PALAZZO!

EGAD!





SIR! ALLOW ME  
TO POINT OUT  
THAT THESE MODEL  
KA-CHANS ARE KICKIN'  
IT SO RETRO  
I KEEP EXPECTING  
SOME DOCTOR  
ZHIKAGO-LOOKIN'  
SHIKSA TO SCOOP  
ME ONTO A  
TRAIN FOR AN  
ENDLESS OEDIPAL  
JOURNEY THROUGH  
THE COSMOS!



LORD  
IL  
PALAZ-  
ZO--!!



...YOU  
NEED  
WORRY  
NO  
MORE.



IF HYATT  
IS NOT SATIS-  
FACTORY,  
WE HAVE  
NO CHOICE.

...MAYBE  
20/40?

WELL...



LET  
US THEN  
WELCOME  
A *NEW*  
MEMBER TO  
*ACROSS.*



MY  
LORD  
??

YES,  
A  
TRUE...









ARE  
YOU  
ALL  
RIGHT,  
SEN--



GRSH!  
HNGH!  
MY  
MESS  
IS  
STILL  
A  
HEAD!

SORRY!  
I KNOW  
IT WAS  
JUST  
A DREAM,  
BUT--

HM?

SENIOR,  
WHAT-  
EVER IS  
THE  
MATTER?



I ADMIT  
THE  
DEED.

DID YOU  
PERHAPS,  
HELP  
YOURSELF  
TO MY  
OMELETTE ...?

WHAT,  
HA-  
CHAN?



OH,  
DEAR...

ALL  
I ATE  
WAS THE  
SAME STUFF  
YOU DID,  
HA-CHAN...



DID YOU  
PERHAPS  
EAT  
SOME-  
THING  
DISAGREE-  
ABLE?



TELL ME  
TELL ME  
WHILE LOOKING  
RIGHT  
BETWEEN  
MY EYES,  
HA-CHAN.

AND  
WHAT?

WHAT?

AND...  
AND...

BUT  
IT WAS  
HAM...  
AND  
ONIONS...



HUUARGHH!  
AHHHGG!!!  
AAAWWWWWWG!

...AND 12-  
HYDROXY-  
2-METHYL-5-  
(PHENYL-  
METHYL)  
ERGO-  
TAMAN-  
3,6,18-  
TRIONE



KOFF

*A dream?*



Aye, lads.  
We're aal  
strite on  
course  
for reject-  
hood.

PUT SOMETHIN'  
ON, DUDE!  
I'M GETTING  
SICK JUST  
LOOKIN' AT YA!

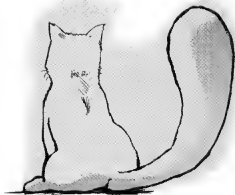
I AINT  
OLD,  
OKAY?

NOTHER  
BEER,  
OLD  
MAN!

END MISSION 5



EXCEL五月月



# EXCEL'S AG







**MISSION 6**  
**ONE LOOK WITH YOU**



WANT  
ME  
TO  
TALK  
A LIL'  
ENGLISH  
TO YA,  
MISAKI...?  
CHECK  
THIS  
OUT...

UHH,  
YOU'RE  
DOIN'  
THAT  
WEIRD  
FOREIGN  
STUFF...



HUH-HUH-  
HUH-HUH...  
COME TO  
IWATA,  
LEAVE  
TWIRL YOU  
OUTTA  
THAT OBI...

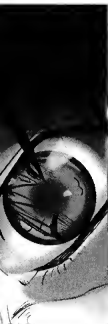
PUPP  
LIKE  
SCHNEIDER!

WHEW



You  
are  
number  
one!

Oh  
my  
honey!



N  
y  
u  
u  
u  
u  
m  
m  
m  
m



"naked"?

WHAT  
THE  
HELL  
YOU  
TRYIN'  
TO  
SAY...?

**NO!**  
THAT THING  
MIGHT BE  
NAKED, BUT I  
**SWEAR** IT'S  
NOT THE LITTLE  
VIXEN THAT  
CRAWLED INTO  
MY FUTON!

HUH?  
ISNT  
THAT  
ROPPON-  
MATSU II?

100  
100  
100  
100  
100  
100

o  
h  
h  
h  
h  
h  
h  
h  
h  
h  
h  
h

19 19

ON  
MY.

$$\neq \neq \neq \neq \neq$$
[illegible]



LIKE I SAID,  
WE COULDN'T  
JUST LEAVE  
THE KID  
BUCK NAKED.

WHY  
NOT?



YOU  
WANT  
TO TELL  
ME THE  
REASON  
YOU  
POUNDED  
ON MY  
DOOR  
IN THE  
MIDDLE  
OF THE  
NIGHT?



SO?



ALL  
RIGHT, MISA-KU.  
ALL RIGHT,  
WE WOKE  
YOU UP  
BECAUSE  
YOU'RE THE  
ONLY ONE  
WE COULD  
THINK OF  
WHO *WOULDN'T*  
CALL THE  
COPS ON US

I THINK.



WATA,  
WOULDN'T  
IT BE  
EASIER  
SIMPLY TO  
OGLE THE  
MANNE-  
QUINS  
IN  
LADIES'  
WEAR?



IT'S THE  
GUILT  
OF  
WHAT  
SUMIYOSHI  
CALLS  
"SAD  
MEN."



WELL.



IT'S  
NOT  
LIKE  
SHE'S  
GOING  
TO  
CATCH  
COLD.



HEY!!



HUH...?



I WOULDN'T  
RULE  
IT OUT.

MAYBE  
SHE'S  
DE-  
SIGN-  
ED TO  
WAKE  
UP  
WOZZY?

HEY,  
WHAT'S  
HAP-  
PENED  
TO  
HER,  
ANY-  
WAY?

STOP  
USING  
THOSE  
BIG  
WORDS!

WELL, I DON'T  
MIND IF  
WATA-  
KUN'S A  
PEDOPHILE,  
BUT...







ONE  
MORE  
THING...

REALLY  
I DIDN'T  
EXPECT  
TO HEAR YOU  
USE *THAT*  
EXPRESSION.

WELL,  
YOU'D  
BETTER  
FIX  
HER,  
AND  
SOON.

?

(SIGH)  
AND TO  
THINK HE  
ASSURED  
ME  
PERSON-  
ALLY.

YOU  
DIDN'T  
TAKE ANY  
COUNTER-  
MEASURES?

IT'S THE  
MAL DE  
SIECLE,  
MY DEAR.  
THE BUG DE  
L'AN 2000.  
THE PESTE  
MILLENAIRE.

Giggle



'ZUT QUI DOMINE LE MARCHÉ  
DES SYSTÈMES D'EXPLOITATION

HOPE  
SPRINGS  
ETERNAL!

Stark

...YOU'RE  
ONLY  
MONITORING  
HER IN  
EMERGENCIES,  
I HOPE.



EH? Aal o'  
a sudden  
a great  
distorbance  
in th' air...

Howay...  
is that nat  
pushin' th'  
limits a  
neighborby?





GOOD  
MORN-  
ING...

SENIOR  
IWATA



RO...

ROP-  
PON-  
MATSU-  
KUN?

Watanabe's  
Flesh



WELL,  
ALL  
THIS IS  
JUST TO  
LET YOU  
KNOW--

YOU'RE  
ANGRY  
AREN'T  
YOU?!

THAT  
HURT...  
RIGHT,  
WATANABE?!





DON'T YOU FEEL THE SWAYING IS EXCESSIVE?

I'm not just dizzy.

SENIOR--

WHAT A FINE, DANDY, AND SURREAL VIEW!

YOU KNOW, FROM THIS HEIGHT, PEOPLE LOOK JUST LIKE GAR-BAGE!



it's a flurry o' dough!

SO WHAT'S A LITTLE BREEZE, COMPARED TO HOW BIG THE WAGES THEY'RE OFFERING US ARE?

I HAD UNDERSTOOD THAT REGULATIONS FORBADE SUCH WORK DURING STRONG WINDS?

I BELIEVE I AM GOING TO BE SICK, SENIOR.



I TEND TO DO THAT REGARDLESS, MA'AM.

YOU START TO FEEL NAUSEOUS, JUST FOCUS ON A SPOT FAR AWAY.



...IT'S NOT A DREAM!

--MY  
RESPONSIBILI-  
BILITY,  
YOU SAY?  
OH, DEAR,  
DEAR.

'DIS-  
APPOINTED'?  
THE TERM  
IS A BIT  
STRONG.

...I MUST  
CONFESS  
A SMALL  
HESITATION.

NO--  
ONLY THAT  
IT MADE  
ME WONDER  
ABOUT YOUR  
TASTES.

THAT SAID--

I FIND  
IT RATHER  
*ROMANTIC*  
MYSELF,  
THAT THIS  
PROBLEM  
AROSE  
FROM A  
DATE.

YES,  
YES.  
THAT'S  
CLEAR,  
AS THE  
UN-  
MUDDIED  
LAKE,  
DOCTOR.

UNLIKE  
YOUR-  
SELF,  
DOCTOR,  
I FIND  
ALL-  
NIGHTERS  
QUITE  
EXHAUST-  
ING.

snort

(SIGH)  
BUT I'VE  
ALREADY  
SENT  
IT OUT,  
AS PER  
YOUR  
ORDERS.

HEH,  
HEH, HEH!  
LET'S JUST  
FORGET  
ABOUT  
WORK,  
OKAY?

A  
WELCOME  
PARTY?

OF  
COURSE  
I CAN  
GUARANTEE IT--  
THAT IS, UNLESS  
SOMETHING  
EXTRAORDINARY  
OCCURS..



WHADDYA  
MEAN,  
WATANABE?  
HEY, WHAT I  
WANNA KNOW  
IS, WHAT **DO**  
YOU RUN ON,  
ROPPON-  
MATSU-KUN?  
GASOLINE?  
BATTERIES?  
COLD  
FUSION?

...HUH?  
SO  
YOU TWO  
SHARE  
THE  
**SAME**  
MEMORY?

BUT...  
DIDN'T  
WE  
SPEAK  
YESTER-  
DAY,  
SENIOR  
IWATA?

IT'S BEEN  
**SO LONG**  
SINCE WE  
SAW YOU!  
ORDER  
ANYTHING  
YOU LIKE!  
TODAY IT'S  
ON US!



**CAN'T**  
WAIT! I'M  
JUST SO  
THRILLED TO  
HAVE THE  
**REAL**  
ROPPON-  
MATSU-KUN  
BACK!

SHOULDN'T  
WE WAIT  
FOR MISAKI  
AND THE  
OTHERS?



...WHAT'S  
SHE...

YOU'RE  
**SO**  
LONELY.



HAVEN'T  
HAD  
BREAKFAST  
YET... SO I  
MIGHT  
AS WELL.

ACTUALLY,  
**YOU** DON'T  
NEED TO  
TAG  
ALONG  
EITHER.



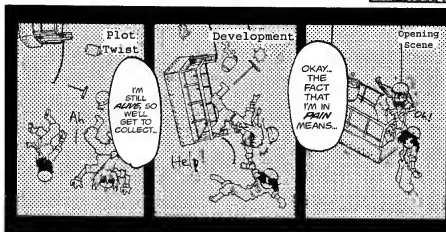




Possibility  
of  
minor  
problem  
in  
legs.

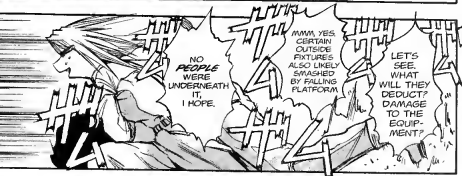
Diagnostic  
at  
standard  
setting.







...HER  
VITAL  
FUNCTIONS  
SEEM  
TO HAVE  
CEAS--



NO  
PEOPLE  
WERE  
UNDERNEATH  
IT,  
I HOPE.

MMM, YES,  
CERTAIN  
OUTSIDE  
FIXTURES  
ALSO LIKELY  
SMASHED  
BY FALLING  
PLATFORM.

LET'S  
SEE.  
WHAT  
WILL THEY  
DEDUCT?  
DAMAGE  
TO THE  
EQUIP-  
MENT?



WELL...  
IT IS  
FASTER  
JUST  
CARRYING  
YOU...

HA-CHAN,  
Y'KNOW...  
YOU'VE  
BEEN  
NOTHING  
BUT LOST  
BAGGAGE  
LATELY.



I MUST  
ASK  
YOU  
TO PLEASE  
EXCUSE  
ME.

BOTH  
OF YOU  
APPEAR  
MORE  
OR LESS  
PHYSICALLY  
UNHARMED.



BUT HOW'D WE BOTH MANAGE TO SURVIVE THAT...

...AND WHY I AM ASKING YOU?!



I WOULD RECOMMEND COMMENCING RESUSCITATION PROCEDURES.



WELL, SHE HAS NO DETECTABLE PULSE OR RESPIRATION...

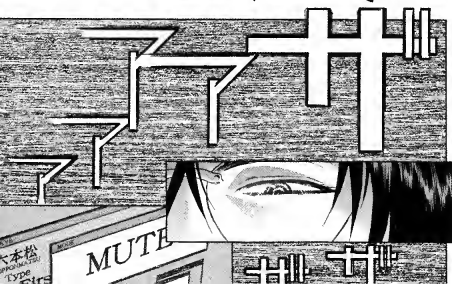
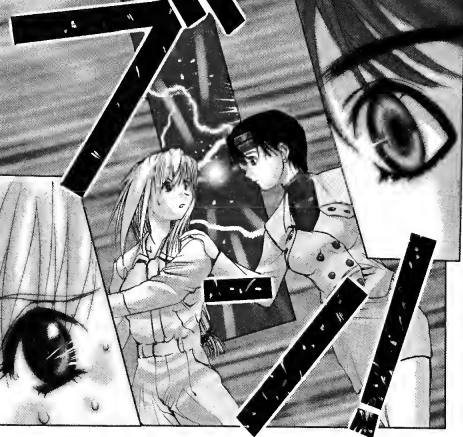
WHY? THERE AN EMERGENCY HERE OR SOMETHIN'?

BELIEVE ME WHEN I SAY IT'S NO CAUSE FOR CONCERN--

HEY, IF IT AIN'T THE MYSTERIOUS BY-STANDER I LEFT A GOOD TWO CLICKS AWAY FROM HERE!

I HAVE CALLED YOUR COMPANION AN AMBULANCE.











BUT...  
WHAT'S  
THIS?...

JUST  
THINK  
OF  
THE  
ODDS...

--BY A  
HAIR'S  
BREADTH,  
YOU  
SAY...?



-It  
isn't.

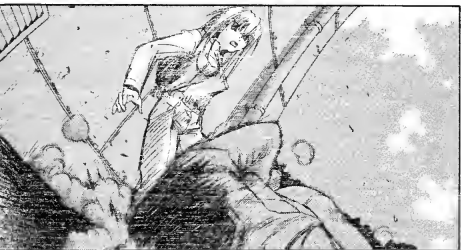
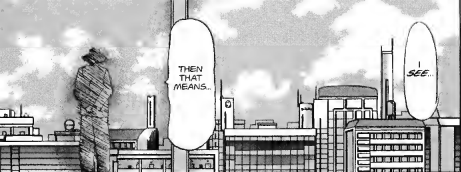
...NO?



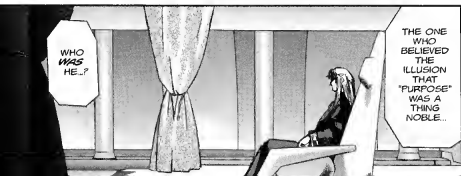
IT'S  
ONLY  
THE  
COUNTER-  
FEIT  
FROM  
THAT  
TIME  
BEFORE...  
BUT...  
THIS  
REACTION...







...WAIT.



HAHA

H.M.

HA  
HA  
HA!

HEH-  
HEH-  
HEH...

I'D  
FORGOTTEN  
ALL  
ABOUT  
WORRIERS  
SUCH  
AS  
YOU.

YES...



SO  
IT  
IS  
YOU.

THIS  
MEANS...  
THE  
GAME  
DOESN'T  
GO  
ON  
FOREVER.



WITHOUT  
LETTING  
THAT  
GO TO  
WASTE-

TOO  
LATE  
NOW-

THE  
GAME  
IS  
OVER.

BUT  
THE  
PREPARA-  
TIONS  
ARE  
HALFWAY-



IT'S  
JUST  
THAT  
EVERY-  
THING  
WILL BE  
GIVEN  
MEANING.

NO,  
NO. OF  
COURSE  
IT'S A  
GAME.

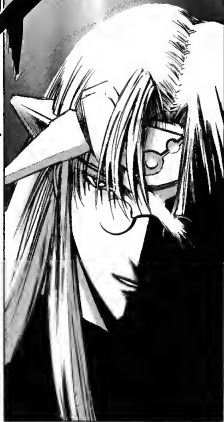


--IT  
WAS  
A  
FIGHT  
AGAINST  
BOREDOM,  
YES.

...I  
DARE  
SAY  
IT  
WAS...

ALL  
THIS  
TIME...  
ALL  
THE  
WORTHLESS,  
FOOLISH  
TROUBLE  
YOU  
HAVE  
GONE  
TO...

...A  
FIGHT  
WITH  
HALF  
THE  
WORLD.



END MISSION 6

160



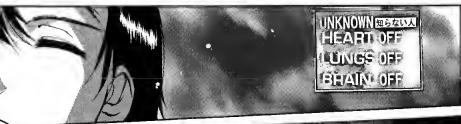
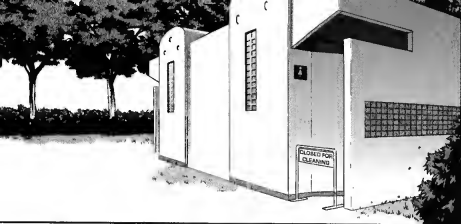




# MISSION 7 THAT WON'T RETURN









COMES  
RUNNING  
AFTER US.  
HITS A  
RAW NERVE...  
CLAPS A  
HAND  
ON MY  
SHOULDER...  
OUR EYES  
MEET...

WONDER  
WHO  
IT IS...



I DIDN'T  
DO  
***NOTHIN'!***

...AND  
SHE  
KISSES  
THE  
PAVEMENT.



I MEAN,  
BESIDES  
THE  
FACT  
THAT  
HER  
HEART'S  
STOPPED.

...THERE'S  
SOME-  
THING KINDA  
***ABNORMAL***  
ABOUT  
HER...



OUR  
EYES  
MET...

*HMM?*

OH,  
LORD  
IL  
PALAZZO...

...DEAD  
BY  
OUR  
HAND

...A  
SENSE-  
LESS  
SACRIFICE  
OCCURS...



IN THE  
MIDST  
OF AN  
OPERATION  
TO HELP  
REALIZE  
THE  
HIGH-  
MINDED  
IDEALS  
OF  
ACROSS...

A  
MEMBER  
OF THE  
MASSES...

...BUT,  
LET'S  
SEE--

THANKS TO  
KA-CHAN,  
MY SENSES  
ARE NICE  
AND NUMB,  
AND I  
ADMIT I'M  
NOT VERY  
QUICK ON  
THE UPTAKE  
RIGHT NOW...





C'MON!  
GIDDYUP,  
MASSES!

MORNING,  
HA-CHAN.

OH,  
GOOD  
MORN-  
ING,  
SENIOR.

WAKE  
UP!



NIX!

NO.

HERE...

HA-CHAN  
HEAP BIG  
BAD  
MEDICINE!  
UGH!

WELL,  
THEN...

MY...  
YES.

YKNOW,  
HA-CHAN, FOR  
SOMEONE WHO  
RETURNS FROM  
THE DEAD  
ABOUT *EVERY*  
THREE DAYS,  
YOU'D THINK  
YOU'D HAVE  
SOMETHING  
MORE INSPIRING  
TO SAY  
TO MANKIND.

WHAT'S  
GOING  
ON?

SEE  
THIS  
PERSON  
HERE  
?!







O-O-  
O-NN-  
NNN-NE...  
T-T-T-TWWW-  
WWW-  
OOO-  
OOOO...



...WHAT  
SHALL  
WE  
DO?

NOT A  
TWITCH.  
WHY, IT'S  
DOWN-  
RIGHT UN-  
NATURAL.



UAAAA...

I think  
I just  
introduced  
myself



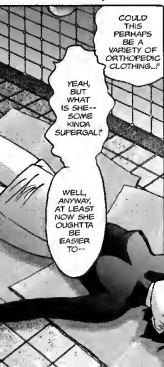
...BUT I  
GUESS  
HER FATE  
IS UP  
TO US.

NOTHING  
MORE  
WE CAN  
DO...

...LET'S  
TAKE  
HER  
TO A  
HOSPITAL

I SAY...







WOOMF!



URSH!

MURSH!



APPEARANCES CAN BE DECEPTIVE, CAN'T THEY?

SHE'S WOW.  
DENSE.

I MEAN, SHE'S REALLY STUFFED



ER...

...JUST LET ME CATCH MY BREATH, AND I'LL BE RIGHT WITH YOU.

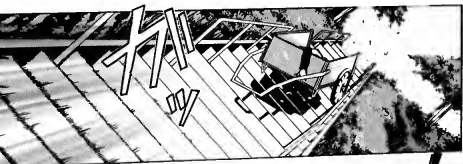
HOLD ON A SEC...

SENIOR!



OH...







THIS  
WILL BE  
CATEGORIZED  
AS THE  
DESTRUCTION--  
NO, THE  
UTTER AN-  
NIHILATION--  
OF HUMAN  
REMAINS!

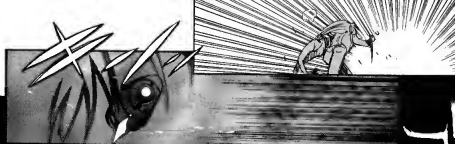
HOW DO  
YOU GET  
*THIS* JUST  
FROM  
A CART  
BUMPING  
INTO A  
TRUCK?

OH  
MY,  
YES.

IT HAS  
RAPIDLY  
BECOME  
A VIKING  
FUNERAL,  
SENIOR.

--HM--  
MM?





THERE  
SEEMS TO  
BE SOME  
LOSS OF  
EXTERNAL  
EQUIPMENT..

--ROFFON-  
MATSU  
HAS  
RETURNED

THAT  
BEING  
THE CASE,  
THE PROBLEM  
HAS BEEN  
RESOLVED...  
WHAT? WHAT  
IS IT?

DID  
YOU  
HEAR  
THAT,  
DOCTOR?

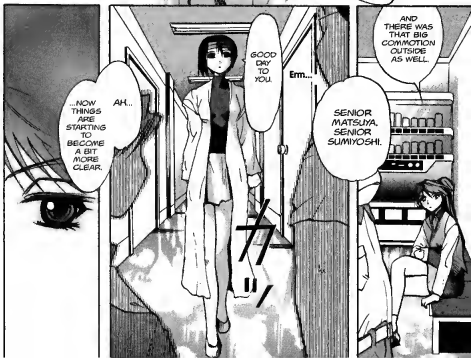
..BUT  
AS FOR  
THE BASIC UNIT,  
SELF-REPAIR  
PROCEDURES  
ARE ALREADY  
UNDER  
WAY.

WELL,  
NOW!  
CONSIDER  
THE  
THERMAL  
LEVELS  
OF THAT  
EXPLOSION!

WHAT LUCK,  
TO BE ABLE TO  
VERIFY THE  
VIABILITY OF MY  
TECHNOLOGICAL  
BREAK-  
THROUGH  
SO SOON...  
OH, YES  
INDEED.

IN REGARD  
TO THE  
PARTS THAT  
WERE *MISSING*,  
I'LL REFRAIN  
FROM MAKING  
ANY POINTED  
REMARKS AT  
THIS TIME  
(CHUCKLE)

(GIGGLE)  
DID YOU  
*SEE* THE  
DATA?  
YES, YES,  
YOU  
SAW IT?



THERE ARE INTERVALS TO THIS FRAME ITSELF.

YES, IT HAS...

...WHAT?

I SHOULD MEAN TO SAY: MY MEMORY REMAINS CONTINUOUS EVEN IF MY FRAME CHANGES.

...OH, NOTHING. IT'S BEEN A WHILE.

...? PARDON ME?

JUST WHEN I'D COME TO TERMS WITH HER AS AN *OBJECT*... SO MUCH FOR THAT.

We're back to th' first one.

WELL, YOU NOW LOOK LIKE A DIFFERENT TYPE ALTOGETHER... IS *THIS* MODEL GLITCH-FREE?

OH... I SEE.

--WELL...

?

カ  
カ  
カ







You  
look  
grest—



Oh.  
Miss  
Mitsuki—I



—like  
you  
always  
d—



COULD YOU  
KINDLY  
MAKE IT  
IMPOSSIBLE?

...APPARENTLY  
AN ERROR  
SUCH AS THAT  
REMAINS  
POSSIBLE  
DEPENDING  
ON WHAT  
INTERNAL  
ROUTINES  
ARE BEING  
PROCESSED.

I GUESS  
"OBJECT"  
WILL  
DO, AFTER  
ALL

Ye've  
gotten  
awah  
it,  
then?

OWWWW...  
WHAT  
THE  
HELL  
HAP-  
PENED?

HEYYYY!  
IT'S  
ROPPON-  
MATSU-  
KUN!

ACTUALLY,  
IT MIGHT  
BE FUN IF  
YOU DID  
THAT  
AGAIN, IN  
FRONT OF  
IWATA-KUN.

NOT  
A  
DREAM!

--I'D JUST  
LIKE TO  
HEAR IT  
FOR THE  
RECORD...

—INOOO  
VERY  
IMPRESSIVE,  
I MUST  
ADMIT.  
YES, YES.  
HOWEVER...

OH,  
NO,  
IT'S—

YES, THEY  
MEET ALL MY  
REQUIREMENTS.  
VERY IMPRESSIVE,  
SHIOUJI-KUN.

REGARDING THE  
SPECS FOR THE  
CURRENT-MODEL  
ROPPONMATSU  
TYPE I...

AND THE  
INCREASED  
WEIGHT REQUIRES  
A MORE COMPLEX  
STRUCTURE  
FOR THE BALANCING  
MECHANISM,  
NOT TO MENTION  
LOWERING FUEL  
EFFICIENCY TO  
STANDARDS THAT  
ARE POSITIVELY  
HUMMERESQUE.

IS IT REALLY  
NECESSARY THAT THE  
SENSOR SUITE BE ABLE TO  
CONSTANTLY MONITOR  
IN REAL TIME ALL  
CONDITIONS TAKING PLACE  
WITHIN A SEVERAL-  
KILOMETER RADIUS?

THE EXCESS  
EQUIPMENT  
HAS  
RESULTED IN  
A SYSTEM  
THAT'S SIMPLY  
SWOLLEN  
WITH  
INCREASED  
MASS.



IT'S  
FINE.

WOULDN'T  
YOU AGREE  
IT MAKES MUCH  
MORE SENSE  
TO USE THE  
TYPE II, AND  
SIMPLY AVAIL  
OURSELVES OF  
ITS OPTIONAL  
ADD-ON  
FEATURES AS  
NECESSARY?  
IT HAS  
NOTHING TO  
DO WITH MY  
OWN PERSONAL  
TASTES,  
I ASSURE  
YOU.

RECALL THAT  
WE ARE UTILIZING  
THE *SAME*  
CORE, AND YET  
IT HAS BECOME  
CLEAR THAT  
THERE ARE  
RATHER *LARGE*  
DIFFERENCES IN  
TERMS OF  
EMOTIONAL  
EXPRESSION  
IF THE *AIM* IS  
TO PASS AS A  
HUMAN BEING,  
I *REALLY*  
MUST WONDER  
WHETHER SUCH  
*IMPRESSIVENESS*  
IS ADEQUATE.

TO  
*SUMMARIZE*,  
MY DEAR  
DR. KABAPU,  
THE TREMENDOUS  
QUANTITY OF  
INFORMATION  
BEING  
PROCESSED  
IS RESULTING  
IN OVERLOAD.



I NEVER  
ASKED YOU  
TO MAKE  
THE *PERFECT*  
ARTIFICIAL  
HUMAN  
BEING.

SHIOUJI-  
KUN...

MEANING  
...?

IT'S NICE  
TO KNOW  
BEING  
CAST INTO  
A FIERY  
FURNACE  
DOESN'T  
RISE  
TO THE  
LEVEL  
OF A  
PROBLEM.

AAAAA

YOU  
DID  
VERY  
WELL.

PROBLEMS  
ASIDE,  
WE GOT  
RESULTS.





SHE  
IS *SO* DEAD,  
AND THERE'S  
NO WAY IN HECK  
WE CAN  
THROW OFF  
THE BLAME.

YES,  
AND WE  
DID IT  
ALL WITH  
SUCH  
EFFICIENCY,  
SENIOR!



YES,  
IT WAS AN  
UNPLEASANT  
WAY  
TO PART  
COMPANY.

"PART  
COM-  
PANY..."

HA-CHAN,  
HER  
FLESH WAS  
RENDERED  
INTO GREASY  
SMOKE AND  
HER BONES  
BURNED TO  
CARBON  
BLACK.



YEAH...

...THAT  
WHOLE  
EXPERI-  
ENCE  
WAS  
KINDA  
DEPRESS-  
ING.

SENIOR  
EXCEL...



IF I FALL  
PREY TO DEPRESSION,  
THAT  
MEMBER  
OF THE  
MASSES  
WILL HAVE  
ONLY  
DIED IN  
VAIN!

THAT'S  
RIGHT!

YES,  
WE  
HAVEN'T  
EVEN  
CON-  
QUERED  
THE  
CITY  
YET.

BUT...

WE  
DON'T  
HAVE  
THE  
TIME  
TO BE  
GLOOMY  
GUSES,  
DO  
WE,  
HA-  
CHAN?



--A-UN,  
AND  
A-DEUX...

YES'M.

BECAUSE  
FOR  
THE LIKES  
OF YOU AND  
ME, IT MUST  
EVER BE--

END MISSION 7

...AND A HAIL IL PALAZZO!



EXCELSAGA

**WILL RETURN IN VOL. 07**

## The People Who Revive



## They Who Are Tested



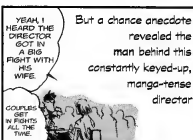
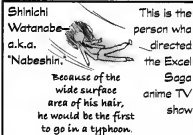
I wonder if he'll have his license by the time this book comes out.



## We Who Want to Get the DVD



## The People Who Are Honest With Themselves



IN TWO MONTHS!



# EXCEL SAGA 06

## ORIGINAL JAPANESE PRODUCTION STAFF

STORY AND ART BY  
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PICTORIAL ASSISTANCE

PO

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TANIMESO

HOHUNSOU

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SUPERVISOR

MISASAGI HISAYOSHI

SHONEN GAKUSHA, LTD.

EDITOR

FUJITANI YOSHIYUKI

## Guide to *Excel Saga* 06's Sound Effects!

Most of Rikdo Koshi's original sound FX are left in their original Japanese in the Viz edition of *Excel Saga*; exceptions being handwritten dialogue and "drawn" notes that have the character of captions. Although these sounds are all listed as "FX," they are of two types, *onomatopoeia* (in Japanese, *giseigo*) where the writing is used in an attempt to imitate the actual sound of something happening, and *mimesis* (in Japanese, *giseigo*) where the writing is used to attempt to convey rhetorically a state, mood, or condition. Whereas the first type of FX will invariably be portrayed with kana, the second may use kana and/or kanji. One should note that there is often overlap between these two types. As always, the numbers are given in the original Japanese reading order: right-to-left.

Short Cuts lettering and retouch genius and elegant doujinshi artist Tomoko Saito has remarked how today's generation of manga fans in Japan never write letters any more, and hence the only feedback an artist might get is when their editor tells them, "you suck, and you're fired." Could this possibly be true of American manga fans as well? Will no one step forward?



Dear Viz/Excel Saga,

I love your new look, it's great (at first I didn't know "Action" was Viz). Anyways, the way you translate sound effects into English is really great. I wish other manga would do it. It helps me learn more about Japanese sounds and writing. When I draw my manga it really helps to put real Japanese sound effects in it. I love it!!!

Another thing is, do you have any advice for an up-and-coming manga-ka on how to get published and getting out there? Well, I hope to hear from you soon! Keep doing those sound effects. See ya!

Sincerely,  
Bryan Golden  
Orange City, FL

This dear member of the masses, as Excel would put it, included a sketch of her in high spirits and beach attire. Perhaps that innocent volleyball of hers is filled with some volatile substance. And if so, I estimate as up to 25% chance that she's actually aware of it.

Mr. Golden, who likes "every genre and author" of manga and whose anime favorites include *Chobits*, *Real Bout High School*, and *Tenchi Muyo!* is 16 and already drawing manga. I think that's great, because I was doing the same when I was his age (in 1987...). That is to say, whenever I was drawing comics, I thought of them as manga—not because I was necessarily drawing like any specific Japanese artist, but because my inspiration to draw was coming from manga. If that makes sense.

Actually, almost no manga had been published in English yet (although Viz was just about to start doing so) but I was lucky enough to have a branch of the great Japanese bookstore chain, Kinokuniya, in my area. So I discovered kind of an odd mixture of manga—all in Japanese, of course—Monkey Punch's *Lupin III*, Shin Morimura's *Rastapa!*, Nishikaze's *GI Roman*, and my favorite, Tatsuya Egawa's *Be Free!* However, I didn't think seriously about becoming a manga-ka, a professional manga artist, and this is the big difference between then and now.

Fortunately, Mr. Golden is drawing in a time where you can find manga in thousands of American bookstores, instead of only a few Japanese ones. The format of manga—whether the thick magazine like *Shonen Jump* or the kind of graphic novels (*tankoban*) like *Excel Saga* that are so popular are giving energy to American artists who were already inspired by the styles of manga.

My advice, then, is to follow the example of American artists like Ricki Simons, Terisha, Lea Hernandez, Ahmed Hoque, Fred Gallagher, and Jill Thompson, who have taken advantage of the new bookstore market for graphic novels. Whereas five years ago, they might have planned to draw a story as a series of comic books of perhaps 24–32 pages per month, now they plan out a story as a graphic novel of around 164–209 pages (or even a series of graphic novels, if they have the stamina).

By creating their own manga story specifically for the same black-and-white, graphic novel format with which Japanese manga are finding success in U.S. bookstores, they have the potential to reach the same audience. Just like the audience you've reached by daring to write *Oubliette* c/o Excel Saga, VIZ, LLC, P.O. Box 77064, San Francisco, CA, 94107.

12-5 — fr: sound of waves [za za za]

13-1 — fr: sound of waves [za zaaa]

13-5 — fr: hifi hifi hifi hifi [ha ha ha ha]

14-1-1 — fr: Yo! He! [Ouf]

14-1-2 — fr: swoop [kuwa]

14-2 — fr: snort [gaaa]

14-4 — fr: flash [hou - some kind of light]

14-5 — fr: hiss [kii]

15-1 — fr: creak [karaan - metal door sliding open]

15-2 — fr: hwaasa [hwaasa]

15-3 — fr: aaaa [aaaa]

16-1-1 — fr: vroom [burroon]

16-1-2 — fr: thwomp, thwomp [dosa dsof]

16-2-1 — fr: yaws [hwaas]

16-2-2 — fr: ka-chak [gachaf]

16-4-1 — fr: Gochaf! Okuy! (Dura, the Japanese approximation of "All right")

16-4-2 — fr: tank tank tank [doka doka doka]

16-5 — fr: thwump [dsoon]

17-2 — fr: Easy Easy [aari nesi]

17-3 — fr: bam [baan]

17-4-1 — fr: whid [hyel]

17-4-2 — fr: kapork [gapaas]

5-1 — fr: tok tok tok [kan kan kan]

5-2 — fr: tap [cal]

5-3 — fr: wobble [bura]

5-4/5 — fr: ka-king [pokas]

5-5 — fr: whoosh [kawasa]

9-2 — fr: plop [pela]

9-3 — fr: slows [cal]

9-5 — fr: DA [dal]

10-1 — fr: bweff [buwal]

10-3 — fr: hwa [pya-]

10-4 — fr: shappa shappa shappa [hacha baha baha]

11-1 — fr: pwoof [poil]

11-2-1 — fr: whaaza whaaza [ai: ai]

11-2-2 — fr: [kappeta kappeta - climbing]

11-4 — fr: bank [baan]

11-5 — fr: bam [baa]

11-6 — fr: bam bam [ban ban]

11-7 — fr: rumble rumble [go go go go]

12-1-1 — fr: hwa [pwan]

12-2-1 — fr: hwaas [pwakaan]

12-2-2 — fr: rear [go-]

12-3 — fr: ka-chank ka-chank ka-chank [gutsun gutsun]

# OUBLIETTE

## Your *EXCEL SAGA* bonus section!

28-1 — fx. shake shake [furu furu]

30-2 — fx. ft... [fu... - slight exhalation]

30-4 — fx. [su... - turning away]

31-1 — fx. shweesh shweesh [za za za za - pebbles rolling]

31-2-1 — fx. shweesh shweesh [za rasan]

31-2-2 — fx. healing [hi-din, katakana for "healing"]

31-3 — fx. shweesh shweesh [za za za za]

31-4 — fx. shUp [shu]

32-1 — fx. splash splash [pata pata pata]

33-2 — fx. [fu fu fu - softly/lowly subjects expressing admiration to a lord]

34-1 — fx. to-dol [dori]

35-2 — fx. glasses [kii]

35-3 — fx. gloves [kii]

35-4-1 — fx. yank [guf]

35-4-2 — fx. [gara gara - usually sound of a sliding door]

35-5 — fx. tramp tramp [zaka zaka zaka]

35-6-1 — fx. [Tol...]

35-6-2 — fx. tramp tramp [zaka zaka]

35-6-3 — fx. huphi

36-2 — fx. shwack! [patan! - something heavy falling]

37-1 — fx. shweesh shweesh [kyu kyu kyu]

37-4 — fx. rustle [gasa]

17-5-1 — fx. shwooa [shoo - steam]

17-5-2 — fx. splash [dabea - emptying kettle]

18-1 — fx. DWONK [doku]

18-2-1 — fx. shwoag [shokai]

18-2-2 — fx. fluter fluter [para para - plaster fluting oil]

18-3 — fx. ka-chak [gachak]

19-4 — fx. phlap [ponaf]

19-5 — fx. sounds of drilling and sawing [gai daruuru gai daru]

20-1-1 — fx. ga ga ga ga [ga ga ga ga]

20-1-2 — fx. drilling sound [gann]

20-1-3 — fx. thork [doku]

21-1 — fx. buzz buzz [ayu nyu - automatic moving]

22-1-1 — fx. snar [nagagagagaa - really sawing logs]

22-1-2 — fx. hwea [su-pi - whistling sound]

22-2 — fx. crunch [jari]

22-3 — fx. prek [piku]

23-2 — fx. [qhal - getting up]

23-3 — fx. shwa [su]

24-2 — fx. khaang [gacon]

25-1 — fx. [za! - bowing]

25-2 — fx. snap [kuri]

26-1 — fx. Yyyyesst! [ke-f]

44-3 — fx. beb bob [peko peko - howling in apology]

44-5 — fx. phlap phlap [hira hira]

45-3 — fx. [paragerooon - door]

45-4 — fx. mwoogh [mogu]

45-7 — fx. klak [kzoʔ]

46-1 — fx. huip [hi]

46-5 — fx. [jī jī jī - steam]

46-6 — fx. ichi

47-2 — fx. ha ha ha [ha ha ha]

47-3 — fx. Tchl

47-6 — fx. ka-cha! [kacha]

48-1 — fx. [gatal - soundly rattling]

48-2 — fx. Mosceon [mosoon]

48-3 — fx. Mosoo [gansoo]

48-2-1 — fx. mwoot [startling]

48-2-2 — fx. thead [dora - stamping]

48-3 — fx. hff hff hff [hū hū hū]

48-5 — fx. [hū hū hū hū hū - panicky exhalations]

48-5-1 — fx. hoff boff [būfū būfū]

48-5-2 — fx. stamp stamp [gaso gasu]

50-1 — fx. krash bawak thead [dawal bawā gow]

50-2 — fx. [o o o o - roar of angry animal]

37-5 — fx. phlap [passal]

38-1 — fx. rooaarr [oə əə əə əə - rising fury]

38-2-1 — fx. BRRRRR! [əə-!]

38-2-2 — fx. Rrrrrlapp! [biəi]

39-1 — fx. [zəl - suddenly appearing]

39-2 — fx. whoosh whoosh [hya hyu]

40-4-1 — fx. thak [ukku]

40-4-2 — fx. plao [pu]

40-5 — fx. zap [kidel]

41-2 — fx. roarr [gōl - fury]

41-4 — fx. squirt [pī-]

42-3 — fx. sizzle [jaaaa]

42-4-1 — fx. Matter Matter [kan ka ka ka ka]

42-4-2 — fx. [hū hū - Excit making sounds as she works]

42-6-1 — fx. grind grind [gari gari]

42-6-2 — fx. sizzle [jaaaa]

42-7 — fx. phooosh [baul - spitting out]

43-1 — fx. wrr wrr [bu bu bu bu - flying wings]

43-2-1 — fx. doom! [baul]

43-2-2 — fx. splat! [gushu]

43-3 — fx. urk [pū]

44-2 — fx. drip drip [gaza gaza]

# OUBLIETTE

Your *EXCEL SAGA* bonus section!

54-52 — fx. [za za zazo - waves]

54-53 — fx. splash splash [bacho bacho bacho]

55-1-1 — fx. [poka poka poka]

55-1-2 — fx. buk buk buk [buja buja buja]

55-1-1 — fx. skip [pye-]

55-1-2 — fx. piff [ts-]

55-1-3 — fx. prr [paruru]

55-1-4 — fx. chomp chomp [kuche kuche]

51-1 — fx. hip [hi]

51-2 — fx. hup [hal]

51-5 — fx. shwap [hi]

52-3-1 — fx. zzzzzzz [shibibibi]

52-3-2 — fx. zap zap zap [bibibibi]

52-4 — fx. whap [ho]

53-1 — fx. whiz [bihi]

53-4 — fx. Emmm [E-to]

53-7 — fx. argh urgh [u- u-]

54-1 — fx. hwap [bua! - throwing off bedclothes]

54-3-1 — fx. shwassh [ji! - opening curtain]

54-3-2 — fx. [zai! - exclamation]

55-2 — fx. munch munch [meki moku meki]

55-4 — fx. Hrrr! [horrr!]

50-3 — fx. krrsh! [dakar!]

50-4 — fx. thud thud [deka doka]

51-2-1 — fx. hey wook [omatta]

51-2-2 — fx. awooo [boun-]

51-2-3 — fx. wooo [pye-]

51-2-4 — fx. vump [ba]

51-4 — fx. hrrr! [ts- - cow getting hit by truck]

52-1 — fx. crash! clatter! bang! [ka ka! ppen bara bara bara]

52-2 — fx. snap [gachie - her compact]

52-3 — fx. boom [bain]

53-1 — fx. [zuru zuru zuru zuru - sound of dropping]

53-2 — fx. hwoff [ka]

53-3 — fx. ba boom [bon]

53-4 — fx. booming booming [toruuru toruuru]

54-1 — fx. krak krak [gen gen - piece going up in flames]

54-2-1 — fx. roar [geoon]

54-2-2 — fx. whee-o whee-o [pi-pa- pi-pa-]

54-2-3 — fx. woooo [to-on]

54-3-1 — fx. woo woo [u- u-]

54-3-2 — fx. ! [ha! - awakes of breath, noticing something]

54-4 — fx. [za zzo - waves]

54-5-1 — fx. hoo hoo hoo [ha! ha! ha!]



70-1 — fx. slam

70-2 — fx. flip [paku]

71-4 — fx. [rai]

71-5 — fx. thup [dof]

71-6 — fx. ka-chak

71-7 — fx. slam [bataa]

72-1 — fx. twitch [paku]

72-2 — fx. ka-trak thud thud ka-thark [gargakaa gas]

72-4 — fx. daz [poo-]

73-1 — fx. klank klank [kan kaa - steel stairs]

74-8 — fx. mvon gosa mvon gosa

75-1 — fx. fyo [fuo]

75-5 — fx. slam [baa]

76-3 — fx. [kai - irritation]

76-6 — fx. ruffle [bararara]

77-2 — fx. whue woo [ei uh-]

77-3-1 — fx. rustle [gasa gasa - chips moving in bag]

77-3-2 — fx. [gasa bora - bag rustling, crumbs dropping]

77-5-1 — fx. bump [baa]

77-5-2 — fx. [efu efu efu]

77-5-3 — fx. [baa baa - crumple]

77-6 — fx. thak [go - kick]

65-5 — fx. moff moff moff [mofu mofu mofu]

65-8 — fx. moff... [mofu]

65-7 — fx. dum da da dadda [taa-takatarita taa-takatarita]

66-1 — fx. krea [nishi]

66-2 — fx. burzzzz [dp-]

66-3-1 — fx. krea [moku]

66-3-2 — fx. mrip [mori]

68-4 — fx. snorm [go-]

68-5 — fx. bwesaa [myai]

67-1 — fx. ka-plog [aion - something falling]

67-3-1 — fx. thud thud thud [bata bata bata]

67-3-2 — fx. baag hang [kan kaa]

67-3-3 — fx. ka-chak ka-chak [gacha gacha]

67-3-4 — fx. slam [bata]

67-3-5 — fx. thwump [écaaa]

68-4-1 — fx. bwok [guf]

68-4-2 — fx. krak [bokki]

68-4-3 — fx. dwerup [bokaf]

69-1 — fx. BAM [baaa]

69-2 — fx. ka-chak [gacha]

69-4-1 — fx. THONKO [écauf]

69-4-2 — fx. yaicks [lafa]

# OUBLIETTE

Your *EXCEL SAGA* bonus section!

90-1 — fx. twee [pə-]

90-2 — fx. wheezes wheeze [zə- zə-]

90-3 — fx. pant pant [zə- zə-]

91-5 — fx. [gə gə gə gə gə - sound of cement mixer]

92-1-1 — fx. whump ka-plash [a gə də]

92-1-2 — fx. I [hə - brought back to herself]

93-1-1 — fx. kyū! [kū!]

93-1-2 — fx. riam bam [bata batar]

93-4 — fx. da ōn da da [da da ōn da]

94-4 — fx. wooo wooo wooo [as zuu oooooo]

94-5 — fx. twee twee [pī-pī- pī-pī-]

95-1 — fx. hank hank [zetta zetta]

95-2 — fx. wooo wooo wooo [ha fae fae]

95-3 — fx. hī! hī! [hā! hā!]

97-2 — fx. enough [uku]

98-5 — fx. [karaan - door opening]

99-6 — fx. glance [chal]

99-5 — fx. klank klank klank [kan kan kan]

99-6 — fx. twump [gaa]

100-2 — fx. gulpl [hal]

100-5 — fx. tap [pon]

101-1 — fx. ghu! [gaa]

78-2 — fx. thump thump [dax dax]

78-3 — fx. ka-chink [kacin]

78-5 — fx. [baal]

79-1 — fx. rrip [bal]

79-2 — fx. rrip [bal]

79-3 — fx. rīp rīp rīp [hī hī pū]

79-4-1 — fx. rīp [hī]

79-4-2 — fx. rīp [pū]

79-4-3 — fx. rrip [pī pī pī hī]

79-5-1 — fx. gūp gūp [gahcho]

79-5-2 — fx. Rrrip! [hīrīn]

83-1 — fx. whee-o whee-o [pī-pō- pī-pō-]

85-1 — fx. Y80000 [oooooohu]

86-1 — fx. whump [dax]

86-2-1 — fx. ha ha [hā! hā!]

86-2-2 — fx. thud [daca]

87-1 — fx. hī! hī! hī! [hā! hā! hā!]

87-4 — fx. klap klap klap [pachi pachi pachi]

88-8 — fx. kyū! [hī hī]

89-1-1 — fx. ham [dax]

89-1-2 — fx. slum [bata]

89-5 — fx. Oomph! [zushyaad]

113-1 — fx: skarf skarf skarf [pə' gəl gəl gəl]

113-2 — fx: foo foo [ʃi-bə ʃi-bə]

113-5 — fx: chak [tʃəl]

113-6 — fx: slam [bʌtən]

114-1-1 — fx: ku-tenk [gəto]

114-1-2 — fx: shwassh [zə-ʃ]

114-2 — fx: chak [tʃəl]

114-3 — fx: wheee [pi]

114-4 — fx: whee-o whee-o [pi-pə- pi-pə-]

114-5 — fx: wa zo ro whee-o woom [ro zo zo po- pi- fo-]

114-6 — fx: klank klank klank [yan kan kan kan]

115-1 — fx: [ʃjanjan jan jan - pedahing]

115-3 — fx: t [hʌt - intake of breath]

115-4 — fx: [gəro zo zo ro zo ro - gemey wheels]

115-5 — fx: tap tap tap [kəl kəl kəl - his steps]

116-2 — fx: klatter [pətal]

116-5 — fx: [dəl - racing off]

117-3 — fx: [dəl - racing off]

117-4 — fx: shwoo [də-]

117-5-1 — fx: skreech [hikʃ]

117-5-2 — fx: thwok [tʃuʃ]

119-5 — fx: grab [gə' - grabbing something]

101-2 — fx: boff [zə]

101-3-1 — fx: kaheng [gaku]

101-3-2 — fx: bam [batən]

101-4 — fx: splaash [dɒpsoen]

101-5 — fx: whakka whakka whakka [bararara]

101-6 — fx: tump [tən]

102-1 — fx: wherik wherik wherik [hyən hyən hyən]

102-2-1 — fx: boose [dɒt]

102-2-2 — fx: hap hap hap [hən hən hən hən hən]

102-4 — fx: wheemp [tə-ŋ]

103-4 — fx: [hyu- - like a cold wind blowing]

104-1 — fx: shake shake [hən hən]

104-4 — fx: yank [gəl]

104-5 — fx: [pən-]

104-7 — fx: [həl]

106-1 — fx: burble burble [kupa kupa kupa]

111-2 — fx: glumgh [gə rərə - gargling]

111-3 — fx: gulp [vukken - swallowing]

111-6 — fx: shiver shiver [gachi gachi-tensh chattering]

112-1-1 — fx: chomp chomp chomp [kəl kəl kəl]

112-1-2 — fx: chomp gump gump gulp [kəl gəl gəl gəl]

112-3 — fx: suck suck [zə zu zu]

# OUBLIETTE

## Your *EXCEL SAGA* bonus section!

125-7 — fx. bawff [baw] \_\_\_\_\_

126-1 — fx. [tan] - opening door \_\_\_\_\_

126-4 — fx. [kɪ] - sharp glance \_\_\_\_\_

126-5 — fx. [hɪ] \_\_\_\_\_

127-1 — fx. klank [gaskal] \_\_\_\_\_

127-2-1 — fx. gyyween [gyu] \_\_\_\_\_

127-2-2 — fx. waenn [w] \_\_\_\_\_

127-3-1 — fx. phwacco [wacco] \_\_\_\_\_

127-3-2 — fx. ka-boom [datan] \_\_\_\_\_

127-4 — fx. fua [fu] \_\_\_\_\_

128-2 — fx. whoosh [u] \_\_\_\_\_

128-3 — fx. [ts ts ts ts] \_\_\_\_\_

128-4 — fx. [zaf] - turning around \_\_\_\_\_

130-3 — fx. [gi gi gi] - creaking sound \_\_\_\_\_

131-1 — fx. klank [gatal] \_\_\_\_\_

131-2 — fx. tweek [muni] \_\_\_\_\_

131-3 — fx. bank bank [gaf gaf] \_\_\_\_\_

131-4 — fx. twitch twitch [kiri kin] \_\_\_\_\_

132-1 — fx. huamh [gobo gobobobobo] \_\_\_\_\_

132-4 — fx. tump! [tan] \_\_\_\_\_

134-1 — fx. peto pet [doki doki - heart thumping with anticipation] \_\_\_\_\_

135-1-1 — fx. slosh [gappu] \_\_\_\_\_

129-1 — fx. jerk [dja] \_\_\_\_\_

129-2 — fx. beff boff [pola polu] \_\_\_\_\_

129-3-1 — fx. sloo [dutan] \_\_\_\_\_

129-3-2 — fx. klatter [qatan] \_\_\_\_\_

129-3-3 — fx. thud [dutan] \_\_\_\_\_

129-3-4 — fx. bom! [batan] \_\_\_\_\_

129-4 — fx. bam [ban] \_\_\_\_\_

121-4 — fx. tup [tu] \_\_\_\_\_

121-6 — fx. chak! [djak!] \_\_\_\_\_

122-1 — fx. [dja] \_\_\_\_\_

122-6-1 — fx. shup! [shaf] \_\_\_\_\_

122-6-2 — fx. [fu] \_\_\_\_\_

122-7 — fx. WOOOOW [OOOOW - Excel exclaiming] \_\_\_\_\_

123-4-1 — fx. [ga] - wrenching the handle \_\_\_\_\_

123-4-2 — fx. [po] - lock released \_\_\_\_\_

124-1 — fx. [bou] \_\_\_\_\_

124-4 — fx. kree [kaki] - [jacking] \_\_\_\_\_

124-5 — fx. gyak [bu] \_\_\_\_\_

125-1 — fx. fluster fluster [awawa-] \_\_\_\_\_

125-4 — fx. ka-thunk [gafaf] \_\_\_\_\_

125-5 — fx. jolt [ban] \_\_\_\_\_

125-6 — fx. krak [bachil] \_\_\_\_\_

140-5-2 —fx. [saru - slipping through the door]

140-6 —fx. [gal - grabbing the knob]

141-1-1 —fx. za-boon [zaban]

141-1-2 —fx. uygh [u]

141-2-1 —fx. [fu fu fu - soft, amused chuckle]

141-2-2 —fx. troung troung [zaka zaka]

141-2-3 —fx. squish [baasyu]

141-3 —fx. [ut - taking her hand, swifty]

142-2 —fx. [baten - door closing]

142-3 —fx. klank klank klank [kan kan kan]

142-4 —fx. tripl [pu]

142-5 —fx. gulp [biku - startled]

143-2-1 —fx. beep beep [pappa-sounds like a horn]

143-2-2 —fx. [pwa-t - stroking]

143-3-1 —fx. [twu - sleep sound]

143-3-2 —fx. ding [chi-]

143-3-3 —fx. vraso [pam]

143-4 —fx. chuk [je]

143-5 —fx. thunk [del]

143-6 —fx. tweek [nu]

144-2 —fx. tweek [haggyuu - really yanking]

144-3 —fx. flash [pikan]

135-1-2 —fx. slap slash [gappa (gappa)]

135-3 —fx. gill bump! [bu- bi- papi- ti- babuu- - firing sounds]

135-4-1 —fx. Ho ha ha! [ahai]

135-4-2 —fx. hyak hyak hyak [shyachyachyaku]

137-1 —fx. khh- [kua- - snoring]

137-3 —fx. parr [parunaru]

137-4-1 —fx. [gorn - railing over]

137-4-2 —fx. nyund [muryu]

137-5 —fx. snuggle [moo- ]

138-1 —fx. heavy tolling [asu]

138-2 —fx. cable rattle [zaka zaka zaka - shaking Watanabe]

138-3 —fx. rattle [zaka]

138-5-1 —fx. ts-thunk [pata]

138-5-2 —fx. thud [dosaf]

138-5-3 —fx. pit pat [pato patate]

139-1 —fx. shiver shiver [baru baru]

139-4 —fx. flap flap [para para]

139-6 —fx. klackety klack [kokinkon]

140-2 —fx. flap flap [zaku zaku]

140-3 —fx. hrr [samii - word for "cold"]

140-4 —fx. [nki nki]

140-5-1 —fx. tap tap [tal ta]

# OUBLIETTE

## Your EXCEL SAGA bonus section!

149-2-1 — fx. [von]

149-2-2 — fx. [gogs]

149-2-3 — fx. [gogas]

149-3 — fx. [hun...]

149-4 — fx. KER plop... [SU ten...]

149-5-1 — fx. wump [huan]

149-5-2 — fx. krash [dogo]

150-1 — fx. ding dang [pipo-a]

150-2 — fx. I [hal - intake of breath]

150-6 — fx. haah haah [hal hal]

150-8 — fx. [zaf - standing up]

151-2 — fx. [zama zama zama - rumbling]

151-5 — fx. wheeze wheeze [zaf zaf]

152-1 — fx. wheeze [zaf zaf]

152-2 — fx. yicks [bikuu - startled]

152-4 — fx. gyak! [gyaf]

152-6 — fx. [je-I - raspberry, or sticking tongue out]

153-2 — fx. jolt [baaf]

153-4 — fx. [zooooo - sound of static]

153-6 — fx. [za za - static]

157-3 — fx. [kil - sharp glance, from urgency]

167-4 — fx. [zaf - sudden movement]

145-2-1 — fx. whoosh [byuuuuu - strong wind]

145-2-2 — fx. [bura- - their platform swinging]

145-2-3 — fx. [gaa-o - rocking]

145-2-4 — fx. [poooo - roaring]

145-3-1 — fx. whoosh [ooooo - roar of the wind]

145-3-2 — fx. [biri - sound of ripping]

145-4-1 — fx. kreek [gikka]

145-4-2 — fx. krea [gii gii]

145-5-1 — fx. thunk [gatal]

145-5-2 — fx. [zaf puri - cable starting to tear]

146-3-1 — fx. buz [gii]

146-3-2 — fx. buz buz [gii]

146-4 — fx. [kaf]

147-1 — fx. shuffle shuffle [zoro zoro zoro - walking slowly]

147-3 — fx. [byut - doors opening]

148-1 — fx. [dcio]

148-2-1 — fx. shwoosh [za - swift movement]

148-2-2 — fx. byuuuuu [ooooo - whirling through air]

148-2-3 — fx. [i' i' [boop boop - sensors]

148-3 — fx. whoosh [zaf]

148-4 — fx. krash [badoon]

149-1 — fx. [bafu]

172-3-2 — fx. kuff kuff [kufu kufu]

172-4 — fx. [jiri gari - stand giving under weight]

172-6 — fx. wheeze wheeze [uf' uf']

173-1 — fx. thunk [guf]

173-2 — fx. ka-sank [uf']

173-3 — fx. katta katta katta [doga gu ga go go]

173-4 — fx. blunk blunk blunk [para ra ra ra]

174-1 — fx. BA-BOOM [DO DOH]

175-1 — fx. roar [o o o]

175-3 — fx. [go go go - roaring flames]

175-4 — fx. dash [del]

176-2 — fx. glist [kuf]

176-3 — fx. roar [gon]

176-4 — fx. kiki [kuf]

176-5 — fx. [oo on - roaring]

176-6 — fx. [o o o o - roaring]

176-5 — fx. kik [kuf]

179-2 — fx. kik [kuf]

179-5 — fx. slump [kukuf]

180-1 — fx. [niguf - big snail]

180-3-1 — fx. kree [kuf]

180-3-2 — fx. [guf - more creaking]

167-5 — fx. umph [guf - pressing down]

167-6 — fx. [guf guf]

168-1-1 — fx. [makkui - getting up]

168-1-2 — fx. kree kree kree [guf guf guf]

168-1-3 — fx. [kaku gaku gaku - Escal's up-and-down movement]

168-5 — fx. [suu - sucking in air]

169-1 — fx. ploo [su- - blowing air out]

169-2 — fx. ploo [su- - blowing air out]

169-6 — fx. drr [uf]

170-2 — fx. drr drr drr [hi bi bi bi]

170-3 — fx. puss fuhf shh [guf uuf su-]

171-1-1 — fx. [ruf - sudden movement]

171-1-2 — fx. urip [kuf]

171-3-1 — fx. [ruf ruf - ripping seams]

171-3-2 — fx. [uf uf - Excel making sounds as she works]

171-3-3 — fx. [ruf]

171-4 — fx. thwomp [zushuf]

172-1-1 — fx. [ruf - dragging sound]

172-1-2 — fx. [zuru - sliding/dragging]

172-2-1 — fx. thud [dof]

172-2-2 — fx. kree [wushuf]

172-3-1 — fx. wheeze wheeze [su- su- ruf ruf]

# OUBLIETTE

Your *EXCEL SAGA* bonus section!

190-2-4—fx. thunk [gon]

190-3-1—fx. [ô do do doo! - thudding]

190-3-2—fx. YAAAA [screams]

190-6-1—fx. [zura zura - sliding]

190-6-2—fx. [poi - making a face]

180-3-3—fx. [batt! - rocking]

181-2—fx. [kyuru - twirling]

181-3—fx. [buo - another "out of vehicle" sound]

181-5—fx. KRASH [dokon!]

181-6—fx. krek krek [bora ra ra ro ra - plaster cracking]

181-7—fx. [soral - removing head from rabbit]

182-1—fx. kramble kramble [bora ra ro ra]

182-2—fx. shuffle shuffle [zaro zaro]

185-1—fx. tok tok [kat kat]

185-2—fx. [katsu-a katsu-n - their steps echoing]

185-3—fx. tok tok [kat kat]

186-2—fx. smak smak smak [bashi! bashi! bashi!]

186-4—fx. bam [bam]

186-5—fx. [tal - her arm rising]

188-5—fx. puff puff [ho ho]

188-6—fx. heugh heugh [fun fun]

189-7—fx. ding dang [pings-n]

189-8—fx. aigh [hau]

190-1—fx. rumble rumble [dondoga dondoga]

190-2-1—fx. row row [ga-ga-- - waterfall]

190-2-2—fx. klink klank [korkos korkos]

190-2-3—fx. [goro goro - rolling]